THE INTERNATIONAL SCHOOL OF

Sugarcraft

BOOK THREE • NEW SKILLS AND TECHNIQUES

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Moulds and cutters

Over the last few years the style of cake decorating has changed with the wider use of sugarpaste (rolled fondant). Those without a royal icing background, and the practice and development of piping techniques, are now able to create and produce effective traditional icing designs with the use of moulds and cutters. Because results can be achieved much more quickly, they allow more economical cake decorations for customers. Although the details may not be as finely finished, they are extremely effective and less time consuming.

Mould and cutter techniques

Although one disadvantage with moulding is that everyone could be producing the same decoration, moulds have been developed that allow the users to create smaller moulded elements and arrange and assemble them in individual ways. As a result, cake decorators achieve different effects from their various moulds, according to their own imagination and individual expression.

In this section, the techniques and variations in using the outline, lacework, lattice, snowflake and stamen moulds (C) are described. The stages of producing a really professional finish are carefully explained and, with a little imagination, can be extended to offer many more possibilities.

The method of making your own moulds is covered in detail, from how to make a single-sided mould and veiner to double-sided moulds, as well as the use of silicone moulds, using silicone plastique, and hard-resin moulds, showing their scope in sugarcraft. The cakes shown in this section each focus on a range of moulds or cutters. Marion Frost also demonstrates her innovative patchwork cutter technique.

1 The outline mould (C) is used with flower paste (gum paste). No cornflour (cornstarch) or vegetable fat is required. Press enough paste into the selected shape to adequately fill. Remove the excess with a fine palette knife, using a sawing action and working from the centre outwards. Take extra care to keep the blade flat to the mould surface, keeping pressure on the paste, to prevent it from slipping. Turn the mould around and repeat for the other side.

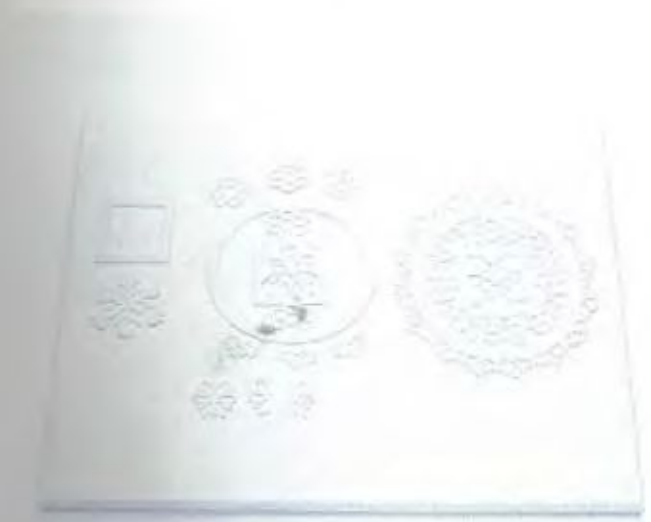
2 The mould can also be used with more than one colour of paste at any one time. For the rose, press pink flower paste into the petal part of the flower only and then trim excess away. Press green paste into the calyx area and then trim. Rub the surface well with a little vegetable fat on your finger and, using a large dressmaking pin, flick out the moulded piece.

3 For the lilac cake, keep the moulded pieces in a polythene bag so that they do not dry out. Smooth the surface of a freshly covered cake, then place the soft flowers and leaves in the desired pattern on top of the paste. Gradually press with a cake smoother until all the pieces are flush with the cake surface. The delicate bell motifs have been moulded in white, dried and brushed with powder colours, then attached to the cake.

4 Small individual cakes are very popular with less traditional brides. The outline shapes have all been worked in brown flower paste. To fill the outlines, colour sugarpaste (rolled fondant), soften it with water to a thick creamy consistency, and carefully fill individual sections from a piping bag without a tube (tip). Leave time for drying before adjacent areas are filled. A damp brush is useful for small detail. Alternatively, royal icing can be used for this technique.

5 Composite pictures can be made up by using several pieces from the mould. (Note: the rose outline was moulded in a slightly darker colour than the paste used to flood it in, whereas on the pansy, the purple colour was used to outline all the petals). When the flooded paste has dried, a second layer can be applied to give a more three-dimensional effect. Fine line work completes the design.

6 Trimming and removing items from the intricate snowflake mould (C) is similar to the outline mould. Extra care is needed where very fine multi-pointed shapes are removed. Several points or tips may need to be released with a pin before flicking the shape out of the mould. Pieces can be used flat, curved or cupped, and attached singly or in combinations to create a design.



7 Small individual pieces have been combined to create a doily effect. Mould the snowflake shapes in flower paste. Cut out a small square and larger circular ring in sugarpaste. The still-soft pieces can now be pressed between the sugarpaste outlines to create this design, which can be worked directly on to a cake or on to a parchment surface and left to dry. Brush the pieces lightly with a wet brush on the contact points of the pieces, if necessary.

8 Roll brown flower paste into a fine stalk and mould one each of the two sizes of snowflake in green. Cut and separate the individual spikes and use these to form the fronds of the spruce. Add tiny cones made by snipping a flower paste cone shape with scissors. For the Christmas tree, use halved snowflakes and pinch in the centre of each to progressively reduce their size.

9 Pieces from the lacework mould (C) can be used in the conventional way or combined to create various designs. In the third design panel, the lace edge is brushed with water. Attach while soft to a panel of sugarpaste, which has been embossed using a cuqui embosser M1 and dusted with powder colours.

10 If flowers are required without using any inedible materials, stamens can be moulded in flower paste. Trim away the excess paste, release several points and carefully remove from the mould with a pin. Centres can be placed on top of each other and cupped on sponge.

11 Lily stamens can be moulded in a similar way but need to be hung to dry before attaching to the flower. Remove these stamens from the mould, by pulling the joined end with thumb and forefinger. Dust with colour while still soft and then roll so that the pistil ends up in the centre with stamens around it. Drop the pistil through a supporting ring made from fine wire and leave to dry.

MAKING YOUR OWN MOULDS

1 To make silicone plastique moulds, mix equal parts of grey and blue compound in the desired amount by kneading well. Place on to a small plastic sheet and press the item to be moulded into it. Leave undisturbed for about 2 hours (depending on size), to cure. After curing, remove the original; the mould is now ready for use. Silicone plastique has a long shelf life but, once mixed, there is only a 10–15 minute working time, so only mix up what you can work with in that time.

2 Moulding jewellery, stones and decorative items is only one of the many uses of silicone plastique. Once mixed, roll out the silicone between plastic sheets, remove the top sheet of plastic and press the stone or decorative piece into the silicone. Leave for 2 hours. Remove and press flower paste into the mould. Remove and dry. To shine gemstones, use confectioner's glaze mixed with pearl or lustre dust. Paint the gold filigree design with gold powder and lemon extract.

3 For double-sided moulds, like the baby, press the silicone on to one side of the baby. Leave to cure for 2 hours, then brush dishwashing liquid around the edge of the cured piece. Mix up more silicone and press on to the other side to join the cured piece. Cure for 2 hours, then remove the two parts – the dishwashing liquid will stop the mould sticking together. Wash the mould before use, and dry. The other baby items shown can also be moulded.

4 For a single-sided petal or leaf veiner, roll out silicone between plastic. Remove the top sheet and press the leaf or petal into the silicone so that it sticks. Leave for 2 hours. For a double-sided veiner, initially make a single-sided veiner. Once cured, brush dishwashing liquid around the edge and press a fresh piece of silicone on top. Leave for 2 hours. Peel apart. Remove the leaf or petal, then wash the veiner before use.

5 There are many commercially available moulds that make very attractive decorations for a cake. Use flower paste or, on larger items like the squirrel shown, use a combination of flower paste and sugarpaste. For fine-detailed items like the forget-me-not ring, put the mould into the freezer for 15–20 minutes to firm the paste and then remove the item. This will stop any distortion. Once dry, the designs can be dusted or painted.

6 These hard-style decorative moulds were initially designed for use with polymer clays but work very well with edible mediums, such as sugarpaste, flower paste and marzipan. Here a winter village scene has been created using one of the house and church moulds from the extensive PM collection. Decorate the moulded houses using royal icing. Make small gingerbread men from cutters and use as accent decorations.

A Basket of Strawberries

Quick and easy to make, a perfect surprise for a birthday or Valentine's day. And don't be put off by the icing technique – it's much easier than it looks!

INGREDIENTS

Serves 6–8

- *2-egg quantity quick-mix sponge cake*
- *45 ml/3 tbsp/3 tbsp apricot glaze*
- *675 g/1½ lb/1½ lb commercial or homemade marzipan*
- *icing (confectioners') sugar, for dusting*
- *50 g/2 oz/4 tbsp caster (superfine) sugar*
- *350 g/12 oz/¾ lb chocolate-flavoured butter icing*
- *red food colouring*

MATERIALS AND EQUIPMENT

- *450 g/1 lb/3 cup loaf tin (bread pan)*
- *18 cm/7 in oval cakeboard*
- *piping bag fitted with a small star nozzle*
- *10 plastic strawberry stalks*
- *30 × 7.5 cm/12 × 3 in strip kitchen foil*
- *30 cm/12 in thin red ribbon*

STORING

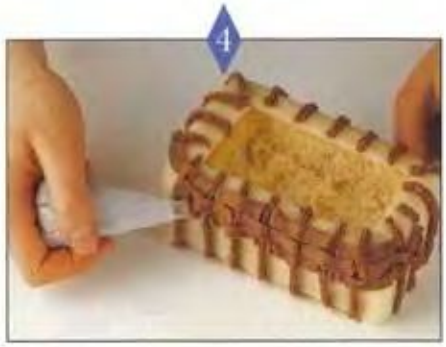
The cake can be made up to two days in advance, wrapped in foil and stored in an airtight container. The finished cake can be refrigerated for up to one week.

FREEZING

The un-iced cake can be frozen for up to three months.

VARIATION

For a Get Well cake, fill the basket with a selection of different shaped marzipan fruits. For a keen gardener, fill with marzipan vegetables.



1 *Preheat the oven to 180°C/350°F/Gas 4. Grease and line the base and sides of a 450 g/1 lb/3 cup loaf tin (bread pan). Spoon the cake mixture into the prepared tin (pan) and smooth the top with a plastic spatula. Bake in the preheated oven for 40–50 minutes, or until a skewer inserted into the middle of the cake comes out clean. Leave for 5 minutes before turning out on to a wire rack to cool.*

2 *Slice a thin layer off the top of the cake to make it perfectly flat. Score a 5 mm/¼ in border around the edge of the cake and scrape out the insides to make a shallow hollow.*

3 *Place the cake in the middle of the cakeboard and brush the sides and border edges with the apricot glaze. Roll out 275 g/10 oz/10 oz of the marzipan on a surface lightly dusted with icing (confectioners') sugar. Cut the marzipan into rectangles and use to cover the sides of the cake, overlapping the border edges. Gently press the edges of the marzipan together to seal.*

4 *Fill the piping bag with the butter icing. Pipe vertical lines about 2.5 cm/1 in apart all around the sides of the cake. Starting at the top of the cake pipe short horizontal lines alternately crossing over and then stopping at the vertical lines to give a basket-weave effect. Pipe a decorative line of icing around the top edge of the basket, to finish.*

5 *Colour the remaining marzipan with the red food colouring and mould into strawberry shapes. Roll in caster (superfine) sugar and press a plastic stalk into the top of each one. Carefully arrange the strawberries in the basket.*

Fantasy under the water

This delightful fantasy-style cake was inspired by the tales of Poseidon's lost city, Atlantis, and Neptune. On a project like this, your imagination can take over and this cake could be used for many different celebrations.

Cake and Decoration

- 57cm (22in) wooden or cake board
- 750g (1lb 10oz) pale teal sugarpaste (rolled fondant)
- 40 x 10cm (16 x 4in), 15 x 8cm (6 x 3in), 13 x 10cm (5 x 4in), 10 x 15cm (4 x 6in) cakes
- 2.75kg (6lb) dark cream sugarpaste
- cream, dark brown, teal green, royal blue, moss green and orange food colourings
- clear alcohol (gin or vodka)
- 40cm (16in), 15cm (6in), 13cm (5in) and 10cm (4in) thin boards
- 1kg (2¼lb) white sugarpaste
- flower paste (gum paste)
- super pearl dusting powder
- orchid pink, cantaloupe, super green, teal and antique silk lustre dusts
- 2m (6½ft), 1cm (½in) wide peach ribbon

Special Equipment

- natural sea sponge
- 6mm, 8mm and 13mm bead maker (CK)
- no. 55 piping tube (tip) (AT)
- 20cm (8in) styrofoam cone and 8cm (3in) balls
- flower former
- dot-textured roller (RVO)
- fine tweezers
- silicone shell moulds (SB)
- silicone plastique (ISAC)

COVERING THE BOARD AND CAKE

1 To cover the board, roll out pale teal sugarpaste (rolled fondant.) Moisten the cake board using a little edible glue or piping gel. Cover the board, trim off excess paste and dry for several hours.

2 Cover the large cake first in dark cream paste and place on to the prepared board. Brush a mixture of cream food colouring and clear alcohol over the cake surface. Add a little dark brown to the cream colour and brush over the cake to highlight. Sponge the board using a natural sea sponge with a mixture of teal green and royal blue mixed with clear alcohol.

Brush a colour wash over the cake using a pastry brush and a mixture of cream food colouring and clear alcohol (gin or vodka).

Add a little brown to the cream mixture and brush to give highlights. For the cake board, sponge a mixture of teal green and royal blue mixed with clear alcohol (gin or vodka) on to the board.

The edible pearls are made using a bead-maker mould. These go around all of the cakes and once attached are painted using super pearl dust mixed with clear alcohol to give an iridescent look.

The seaweed is piped using moss green royal icing and a no. 55 ribbon piping tube (tip). The seaweed is piped in a random pattern up the sides of all of the cakes.

3 Place the 10cm (4in) cake on to the 10cm (4in) thin board. To cover, roll out a strip of sugarpaste to wrap around the cake like a bandage, trimming the back to give a neat seam. Roll out more paste, cut out a 10cm (4in) disk and place this on top of the cake to seal it. Position this cake on the larger cake using some softened sugarpaste, positioning the seam at the back of the cake.

PEARLS

4 Taking equal amounts of white sugarpaste and flower paste (gum paste), make pearls by rolling a sausage of paste the length of the 13mm (1/2in) bead mould. Dust using cornflour (cornstarch), open up the mould and place the paste into the centre. Press the mould edges back together and trim off excess paste using a mini palette knife. Carefully remove the pearls from the mould. Brush a little edible glue around the base of the large and small cake and attach pearls around, joining them in sections as needed.

5 Cover the other two cakes and place on thin boards. Position as shown and attach pearls around the base of these cakes. (The pearls around all of the cakes are 13mm (1/2in) in size.) Mix some super pearl dusting powder with clear alcohol and paint over the pearls to give an iridescent look.

SEAWEED AND SHELLS

6 Pipe seaweed using moss green royal icing and a no. 55 ribbon tube (tip). Pipe in a random design and pattern on each cake.

7 For the large pointed shell, cover a 20cm (8in) styrofoam cone, or sculpted cake, with sugarpaste. Roll sausages of sugarpaste and press a flower former on top to mould into shape. Place the cone on a small cardboard, brush with edible glue and attach the moulded pieces around the cone, working in a spiral shape from bottom to top. Mark lines using a knife tool. Dry a little then, using orchid pink lustre dust and clear alcohol, paint this all over the shell. Mix

cantaloupe lustre dust and alcohol, then paint in blocks over the shell. Dry a little, then attach 8mm (1/3in) pearls around the shell. Paint with super pearl mixed with alcohol.

8 The sea urchin can be made from a 8cm (3in) styrofoam ball, with each end cut off, or a muffin or cupcake. Cover with sugarpaste to give the basic shape, then roll out some pale moss green sugarpaste, roll over using the dot-textured roller. Brush edible glue over the urchin and carefully cover over the shape, trying not to lose the detail from the roller. Trim off excess paste, hollow the centre using a medium pin and pinch ridges using fine tweezers. Dry a little, then paint all over using super green lustre dust mixed with alcohol. Let dry a little more, then dust teal lustre dust to give blue highlights. Place on to a thin board, stick on to the cake and place 6mm (1/4in) pearls around the base. Paint the pearls as before.

9 The nautilus shell is made using the same centre as the sea urchin but it is used on its side. Roll out sugarpaste in a shape like a Concorde and brush edible glue over the centre. Roll up from the point to create a spiral shape as shown. Trim off excess paste and, using a knife tool, make markings on the shell. Dry a little and brush all over using antique silk lustre dust mixed with clear alcohol. Dry a little, then paint lines on to the shell using a mixture of cream, dark brown and orange. Dry and position on the cake.

FINISHING TOUCHES

10 Make various shells, sea creatures and fish using commercially available moulds or those made from silicone plastique (see page 14). Make smaller items from flower paste and larger items from a mixture of equal quantities of sugarpaste and flower paste. (It is a good idea to have real shells or photographs to copy colour and form.) Paint them in colours of your choice. Once dry, attach these items in position on the cake. Attach the peach-coloured ribbon around the cake-board edge.

Cover a styrofoam cone or sculpted cake with sugarpaste (rolled fondant), then spiral and attach rolled strips around, marking with a knife tool to give a natural look to the shell.

Cover the sea urchin using a dot-textured roller pattern, pinched using tweezers. Roll a Concorde shape of sugarpaste around the nautilus shell. Once dry, these are both painted using lustre dusts.

An assortment of commercially available moulds, and some made from silicone plastique, are used for the shells, sea creatures and fish. These are painted using various colours of lustre dust.

Modelling techniques: salmon

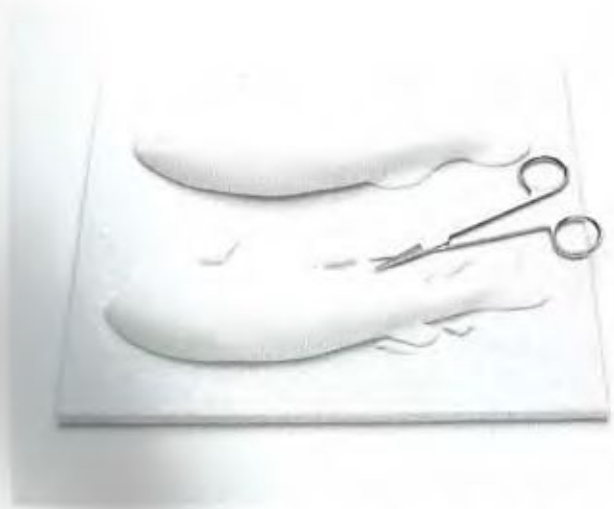
Materials

- 150g (5oz) 50/50 flower paste/sugarpaste (gum paste/rolled fondant) mix
- black, pearlised white, peach and eucalyptus dusting powders
- lemon and black paste colours
- 20g (3/4oz) white flower paste
- fine fuse wire or scientific wire

Special Equipment

- pointed tweezers
- 4cm (1 1/2in) ring cutter
- size guide (C)

1 The salmon is made from the whole amount of 50/50 flower paste/sugarpaste (gum paste/rolled fondant) mixed together. Working with your fingers, roll the paste to elongate and taper towards one end until about 15cm (6in) in length. Shape, smooth the surface well and flatten slightly. Check for cracks on the surface, and re-roll and shape again if necessary.



2 To make the fins, start about 5cm (2in) back from the wide end and pinch along the top edge with thumb and forefinger to create the dorsal fin. Repeat the process for a small area along the back, towards the tail and then underneath. Flatten the tail area and gently fan out. Using scissors, trim away small sections of paste to create the fins. Trim the tail to a slight 'V' shape.

3 Picking up the shape, hold carefully so as not to mark the surface. With smooth straight tweezers, pinch the fin areas to create a wavy ridged effect. If necessary, dip the points of the tweezers in cornflour (cornstarch) to prevent the blades sticking to the paste or the points marking the body. Trim again with scissors to improve the shape of the tail and fins.

4 Holding the cutter at an angle, press into the paste to form the gill and mark the mouth. Make an eye socket with a large celstick and insert a size 4 ball of paste for the eye. With fine scissors, cut and lift a section of paste near the gill and under the belly. Pinch both with tweezers and smooth underneath. Support the body while drying by placing foam under the head and tail.

5 With a round brush, apply a mixture of black and pearlised powders over the head and back. With a flat brush, apply to the fins and tail. Dust the belly with a peach and pearlised mixture, and add eucalyptus on the side. Add the speckled markings (see caption 6) over the upper part of the head, back and tail. Paint the eye pale lemon, adding a black pupil and white highlight.

6 To achieve a speckled effect on the salmon, use a firm damp acrylic brush. Dip it into black paste colour, remove the excess on a paper towel, then dab the brush on the upper part of the head, back and tail, allowing the colour to fade down the side. Melted gelatine, when painted over the eye, will give a shiny finish. (See page 77, where the salmon is displayed with a dragonfly.)

7 For the dragonfly, hook the end of a 5cm (2in) piece of 30-gauge wire and partly cover using a size 2 ball of flower paste. Insert the end of a length of fuse wire and curve slightly to form the tail. Shape the body from a size 5 paste ball and insert 3 x 3cm (1 1/4in) lengths of 30-gauge wire for the legs. Dry before bending using tweezers. Colour and attach gelatine wings. (see step 4 page 76.)

Leaping salmon cake

The cake is suitable for a fishing enthusiast and the design reflects the salmon's characteristic leaping from one level to another. Lifelike bulrushes and an amazing dragonfly adorn the cake.

Cake and Decoration

- 25cm (10in) round cake
- 1kg (2lb) almond paste
- 1.5kg (3lb) sugarpaste (rolled fondant)
- 33cm (13in) round cake board
- navy, brown, black and green paste food colourings
- dark brown, moss green and cream dusting powders
- 30-gauge white and 20-gauge wires
- white floristry tape
- 30g (1 1/4oz) mid-green gum paste (flower paste)
- 110cm (3 1/2ft), 1cm (1/2in) wide dark brown ribbon to trim cake board
- bulrushes
- dragonfly (see page 75)
- wings: 2.5ml (1/2 teaspoon) gelatine, 1.25ml (1/4 teaspoon) icing (confectioner's) sugar, 5ml (1 teaspoon) water

Special Equipment

- nail brush
- no. 22 veiner (C)
- flat rubber or silicone petal veiner
- size guide (C)
- templates (see page 189)

1 Cut away a cake section at an angle from the top edge to the base. Cover the cake with almond paste and place off-centre on the board.

2 Colour the paste unevenly with navy paste colour and cover both the cake and board with one piece of paste.

3 Mix a small piece of flower paste in matching blue colour and shape two small round 1cm (1/2in) deep discs, 2cm (3/4in) wide, and attach them to the slope, 10cm (4in) apart. Leave until well dried. These will support the completed salmon away from the cake surface.

4 For dragonfly wings, the gelatine needs to dry very thin. Only flat, finely marked veiners are suitable. Melt 2.5ml (1/2 tsp) gelatine, 1.25ml (1/4 tsp) sugar and 5ml (1 tsp) water, and drop a little from a teaspoon on to the veiner surface, allowing it to spread thinly. Set until firm as removing too soon will result in the wings curling. Trim, assemble and position stones, bulrushes, leaves and dragonfly.

For the bulrush, build up a wire with floristry tape, cover with flower paste. Texture and dust dark brown. Make stones and leaves, then vein and bend these before drying.

Dove and dovecote

Materials

Dove:

- 100g (3½oz) 50/50 sugarpaste/flower paste (rolled fondant/gum paste)
- polystyrene (styrofoam) block
- 150g (5oz) flower paste
- 20- and 30-gauge white wires
- flesh and black paste food colourings

Dovecote:

- 200g (7oz) white sugarpaste
- 200g (7oz) light green 50/50 paste
- 150g (5oz) mid-grey 50/50 paste
- green and black paste food colourings
- silver powder colour
- clear alcohol (gin or vodka)
- 13cm (5in) diameter round thin cake card

Special Equipment

- size guide (C)
- bird wing moulds (small set) (C)
- serrated knife
- thin card
- dressmaking pins
- plain cutting wheel (PME)
- feather veiner (C)
- acetate or other clear film
- dresden tool
- 9cm (3½in) and 2cm (¾in) round cutters
- taffeta rolling pin (HP)
- 2.5cm (1in) rose petal cutter
- templates (see page 190)

1 For a tiny dove, roll a size 9 ball of 50/50 sugarpaste/flower paste mix to a tapered shape. Form the neck and a tiny beak. Indent and add a size 1 ball of paste for the eye. (The head can be turned while the paste is soft.) For a part dove, shape the head and shoulders from a size 14 ball of paste and texture (a solid body needs size 15).

2 Cut a piece of styrofoam 10 x 4cm (4 x 1½in). Pin the dove template to it and cut around, holding the serrated knife at right angles. Trim away towards the head and tail areas to thin at both ends. Keep trimming the edges, then smooth by rubbing all over the surface with a small rolling pin. Bend an 18cm (7in) length of 20-gauge wire and insert from the back to form the legs.

3 Cover the dove shape with 50/50 paste, joining down the centre front. Trim and make a ledge towards the tail area to support dried tail feathers. Indent for the eye socket and add a size 1 ball of paste. Texture over the body and head for downy feathers. A size 2 ball of paste, tapered on to a 2cm (3/4in) piece of 20-gauge wire, forms the beak. Curve slightly and attach to the head.

4 Cut out strips of flower paste, 5mm (1/4in) wide. Shape at one end with a folded piece of thin card. Vein tail feathers and first-layer wing feathers on both sides. Others are veined on one side only. Place the drawing under acetate and assemble the wings, securing with glue. Trim feathers. Add a layer of shorter feathers. Join both tail halves in the middle, adding a feather on top.

5 Use card to support the assembled wings, while the feathers dry. Make a cut into the card shape and overlap the cut edges, securing with sticky tape, to produce a curve. Place the wings on top of the curves to dry, then remove, turn over and place them inside the curves. Add another layer of shorter feathers to the underside. Support the tail on a curve to dry.

6 Mix flower paste with egg white to make a very sticky glue. Apply a little to the tail support and attach the tail feathers. Use a craft knife to cut a channel in each side of the body. Apply sticky glue and insert the lower edge of the wings. Support while drying. Use 50/50 paste to neaten the front edge of the wings and to fill in any gaps. Blend well and then texture.

Paint the face, extrude the hair, then using a cocktail stick to pick up small sections of hair. Fix on to the head and separate the strands.

Model the body (see template on page 194), inserting the temporary supports as shown. Model the legs, glue spaghetti supports into top inside thigh.

Make the arms, then cut and seam the sleeves. Pleat the top edge then glue them on to the arm, completely enclosing the arm in the sleeve.

texture with the taffeta pin and cut to a 35cm (14in) circle. Drape over the cake. When just beginning to set, trim the edge just clear of the board.

4 Pipe a snail's trail around the edge of the drape. Pipe tassels from the edge of the drape, down to the board. Make buttons for the tassels, pressing the button stick gently into small balls of paste. Trim the cake board with ribbon.

CLOWN

5 Before making the head, body and limbs, refer to the modelling techniques on page 85 and use the following paste sizes. Allow the work to dry between stages.
Head: 18mm ball; **body:** 30mm ball; **legs:** 25mm balls; **arms:** 15mm balls; **gloves:** 15mm balls.

Stage 1

6 Head: Press a paper modelling ball into the paste in the mould, release and open the mouth using a cocktail stick.

7 Painting: When dry, paint white around the mouth, the eyes and half ovals over the eyes. Outline in black. Paint the eyes following the modelling techniques. Outline the nose and mouth, then paint red.

8 Hair: Soften a little orange flower paste (gum paste) with edible glue and apply to half the head. Extrude 1cm (1/2in) lengths of coloured paste from the clay gun, then glue the extruded hair into place. When dry, repeat to complete the head.

9 Body: Roll the ball to a 5cm (2in) cone, form to the clown template. Insert a greased satay stick through the body, entering at the right-hand top shoulder. Push a piece of greased raw dried spaghetti into the left-hand shoulder. Make a hole diagonally in the back of the neck edge, ready to take the head after dressing. Push a length of greased spaghetti into the hole. Insert greased spaghetti into the lower torso for leg supports. (All supports are temporary.)

Cut the trousers and make the leg seam. Slip from the ceramic tool, over the leg and on to the body of the clown, overlapping the centre bodyline.

Add the trouser waistband and turn-ups, rib-roll and make the vest, enclosing both side seams. Emboss and stitch the waistcoat. Glue into place.

Open the wide end of the cone and take out a 'V' shape. Follow the modelling techniques for the hands. Remember to make one right and one left.

10 Legs and feet: Roll the balls to 7cm (2¾in) cones, and follow the modelling techniques. Glue spaghetti into the inner thigh, leaving 2cm (¾in) protruding at the top. Dry on soft foam.

11 Arms (no hands): Roll to 5cm (2in) cones, and follow the modelling techniques. Gently screw a greased bamboo satay stick up through the centre of one arm (main support). Make the second arm, and glue in spaghetti supports. Dry the arms on soft foam.

12 Rib-roll the sleeves using the miniature smocking pin, 'stitch' with the wheel, then pinch three pleats into the top. Secure the seam, slip on to the top of the arm pushing the supports through the paste. Glue, completely enclosing the top of the arm.

13 When the legs are thoroughly dry, glue on to the body.

Stage 2

14 Trousers: Roll the red paste thinly, make the leg seam. Tip the trouser leg from the ceramic stick over the leg, on to the lower torso. Glue into place, overlapping the centre bodyline to ensure a safe and tidy seam. Reverse the pattern piece for the second side. Glue the front and back seams. Ease the front of the trousers away from the body.

Stage 3

15 Waistband and turn-ups: Stitch one edge, then glue on to the trousers.

16 Vest: Rib-roll, then make the side seams. Brush glue on to the clown's shoulders and around the armholes. Remove the spaghetti arm support. Insert the body into the vest, pushing the satay support through the paste, ease around the shoulders. Remove the satay stick and, using a little softened paste, secure the support arm/sleeve into place. Fix the second arm/sleeve.

17 Waistcoat: Stitch and emboss with set no. 1 embosser. Brush edible glue on to the shoulders and side

EASTER CAKE

An unusual presentation for a spicy Easter fruit cake. The cake is covered with marzipan and chocolate moulding icing, then finished with ribbons and eggs made from chocolate modelling paste. The cake can be completed up to four weeks in advance.

INGREDIENTS

Serves 16

- *125 g/4 oz/½ cup softened butter or margarine*
- *125 g/4 oz/½ cup light brown sugar*
- *3 eggs*
- *175 g/6 oz/1½ cups plain (all-purpose) flour*
- *10 ml/2 tsp/2 tsp ground mixed spice*
- *400 g/14 oz/3½ cups mixed dried fruit*
- *50 g/2 oz/¼ cup glacé cherries, chopped*
- *50 g/2 oz/¼ cup hazelnuts*
- *45 ml/3 tbsp/3 tbsp apricot glaze*
- *450 g/1 lb/1 lb homemade or commercial marzipan*
- *brown food colouring*

MATERIALS AND EQUIPMENT

- *1.5 l/2½ pt/3 pt pudding basin (bowl)*
- *greaseproof (wax) paper*
- *25 cm/10 in round gold cakeboard*
- *clean piece sponge*
- *several squares of gold foil, about 6.5 cm/2½ in in diameter*
- *paintbrush*

STORING

The iced cake can be covered loosely in foil and stored in a cool dry place for up to four weeks.

FREEZING

The fruit cake can be frozen for up to six months.

CHOCOLATE MOULDING ICING

- *100 g/4 oz/4 squares plain (semisweet) or milk chocolate*
- *30 ml/2 tbsp/2 tbsp liquid glucose*
- *1 egg white*
- *450 g/1 lb/3½ cups icing (confectioners') sugar*
- *cornflour (cornstarch) for dusting*

CHOCOLATE MODELLING PASTE

- *50 g/2 oz/2 squares plain chocolate*
- *50 g/2 oz/2 squares white chocolate*
- *30 ml/2 tbsp/2 tbsp liquid glucose*
- *pink paste food colouring*

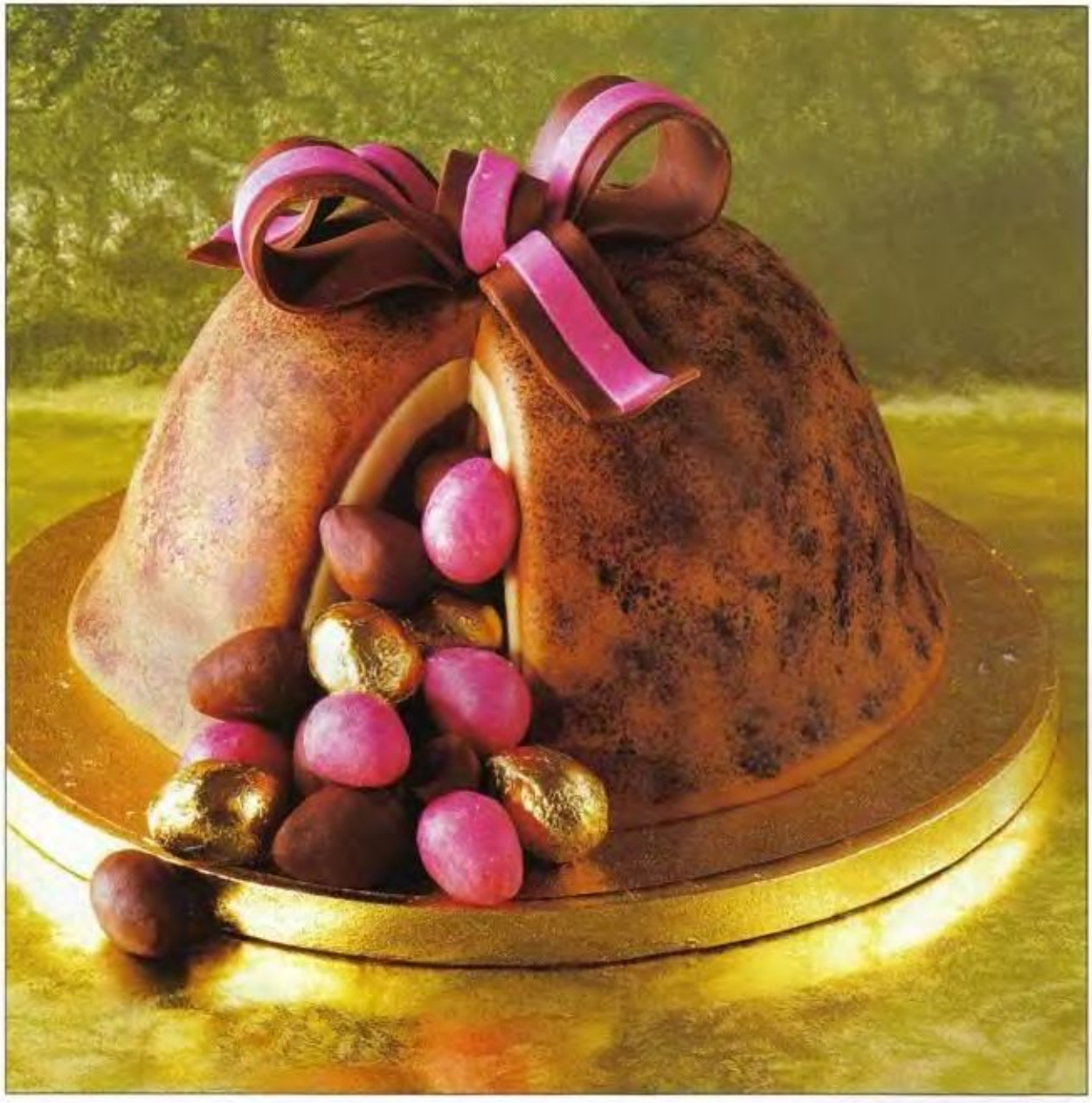
1 *Preheat the oven to 150°C/300°F/Gas 2. Grease and line the base of the pudding basin (bowl) with a circle of greaseproof (wax) paper. Cream together the butter or margarine and brown sugar. Gradually add the eggs with a little of the flour to prevent curdling. Sieve (sift) the remaining flour and spice and add to the bowl. Stir in the mixed fruit and nuts and turn into the prepared basin or bowl. Level the surface and bake for 1½ hours or until a skewer inserted into the centre of the cake comes out clean. Allow to cool completely.*

2 *To make the chocolate moulding icing, break up the chocolate and place in a bowl with the glucose over a pan of hot water. Leave until melted, cool slightly then add the egg white. Gradually add the icing (confectioners') sugar, beating well after each addition, until too stiff to manage. Turn out onto a flat surface and knead in the remaining sugar until stiff.*

3 *To make the modelling paste, melt the plain (semisweet) and white chocolate in separate bowls. Add half the glucose to the plain chocolate and stir until a stiff paste is formed. Wrap tightly. Add some pink food colouring and the remaining glucose to the white chocolate and mix to a paste. Chill both pastes until firm.*

4 *Cut a triangular wedge out of the cake, place the cake on the board and brush all over with apricot glaze. Roll out the marzipan on a surface dusted with icing (confectioners') sugar and cover the cake, tucking the paste into the cut section to maintain the cut-out shape. Trim off the excess marzipan around the base.*

5 *Roll out the chocolate moulding icing on a surface dusted with cornflour (cornstarch) and use to cover the cake in the same way. Cut two thin strips from the marzipan trimmings. Dampen the undersides with water and position them inside the cut-out wedge to resemble a marzipan layer.*



6 *Thin a little brown food colouring with water. Dip the sponge in the colour and stipple the surface of the icing. Leave to dry.*

7 *Lightly knead two-thirds of the modelling paste and shape into 18 small eggs. Cover some with gold foil. Position the eggs inside the cut-out wedge.*

Thinly roll out the remaining modelling paste and cut 2 cm/¾ in wide strips from the dark paste and 5 mm/¼ in wide strips from the pink paste. Dampen the undersides of the pink paste and lay over the dark. Cut two 13 cm/5 in strips, press the ends together to make loops and secure to the cake. Secure two 7.5 cm/3 in strips for ribbon ends and cover the centre with another small strip. (Place a piece of crumpled foil under each strip until hardened.)

SPECIAL BRAND
WISTERIA
MOM BRAND
SWEET PEA
LOVE YOU BRAND
MINT
MOM

rice-paper ring on the other. The rainbow bobber is hand-moulded by pinching on the top side and opening up a mouth area. Cut the red/white spoons from paste, enclosing an elongated rice paper ring on the squared end. Cut a hole in the other end with a no. 7 tube. Dry on a spoon. Paint or airbrush.

FISHING REEL AND SALMON EGGS

7 Using cutters, the flower paste reel outer ring is cut to 11cm (4³/₈in) with a centre circle cut 4cm (1¹/₂in) in diameter; the 2nd layer narrow ring inner diameter is 9.5cm (3³/₄in). The interior holes are cut with nos. 6, 10 (Wilton) and 804 (Ateco) tubes. Cut a strip 3 x 10cm (1¹/₄ x 5in) in length for the centre section, cut oval holes with the no. 10 tube. Wrap around a wax paper covered section of PVC pipe.

8 Mould a small handle for the reel from flower paste with a piece of spaghetti inserted inside. Mark the screw in the end with the no. 10 tube and indent a line across the circle with a knife. Glue the handle on one side of the reel disc with water while wet. The spaghetti should go through all the layers. Dry, then assemble with icing. Roll a 4cm (1¹/₂in) wide long strip of flower paste with the smocking roller and wrap inside the reel for a fishing line. Paint with dusting powder mixed with lemon extract.

9 Wash the sugar from the gumdrops for the fish eggs. Place in a microwave-safe container. Heat for about 30 seconds until bubbly. Stir until one colour. Remove and place on a wax paper-covered board to cool. Place white vegetable fat (shortening) on your fingers and, when cool, pinch off small quantities and roll into balls. Leave to dry.

CREEL ASSEMBLY

10 Cover the cake board with green foil. Cut a 27 x 37cm (10¹/₂ x 14¹/₂in) piece of cardboard, rounding the front two corners. Cover with contact paper on one side. Attach to the covered board with royal icing/piping gel mixture.

Make as many colourful bobbers, spoons and jigs as you like. The bobbers are made from sugarpaste wrapped around mini marshmallows.

For a finishing touch, before painting, add single strands made with a clay gun to make the fishing line look realistic.

The assorted edible fishing flies, jigs and bobbers make outstanding additions to the fishing basket. To give lures a shine, airbrush with diluted gum arabic solution.

6 For tassels, roll flower paste through the plain roller on a pasta machine. Cut to 8cm (3in) wide and 10cm (4in) long. Dust with cornflour (cornstarch), then put through an angel hair attachment on the machine. Using a modelling tool, pleat in the centre, then fold over and pinch the folded part firmly to hold together. Trim to the desired length using fine scissors. Trim the top a little and dry flat or dry off the rounded edge on a piece of foam.

7 For the tassel cord, pass sugarpaste and flower paste mixture through the clay gun using the medium trefoil shape. Twist and attach around the top of the dry tassel base. You can also make other decorative tops for tassels. They can be made in many colours or painted gold by mixing gold powder with lemon extract. (Note: A tassel dried on a curved edge is ideal for the top edge of a cake as it will follow the cake curve. See also page 95 for other tassels.)

8 Many styles of hangings or jabots can be made. They look effective made in two or three colour combinations. Take equal quantities of sugarpaste and flower paste, then flatten out each colour. Rub a little white vegetable fat (shortening) on to one part, stick the other on top, roll out a little, then pass through a pasta machine. Cut out using a template and fold as shown. This colour technique can also be used for bows and ribbons.

Fabric effect techniques

The following section shows many ideas where the texture and finish of fabric has inspired a variety of techniques suitable for transference into cake design. It is important that the effect achieved has the soft appearance of gathered and folded fabric.

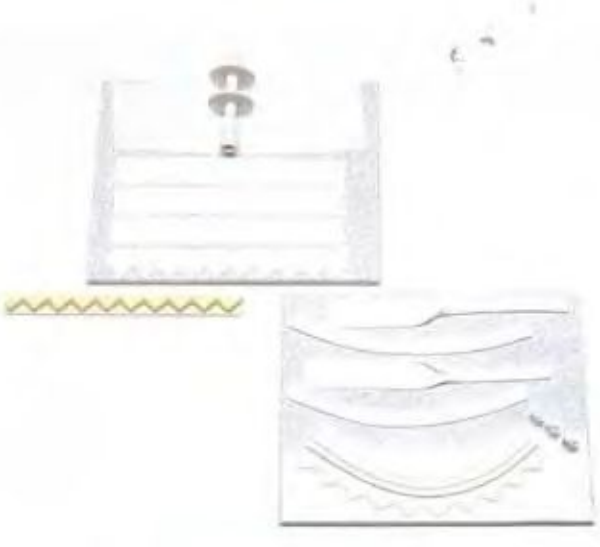
Combinations of several different finishes can be used, for example, on the gift packages cake, creating a pretty finish for a fairly simple design. There is frequent reference to the use of a pasta machine, which is a very useful piece of equipment when creating fabric effects. The use of a pasta machine ensures uniform thickness when making the long thin strips of paste required for drapes, bows and ribbons. Various types of pasta machines are available – from a basic hand-cranked model to machines with electric motors and models that fit as an attachment on to heavy duty mixers. When trying to mimic the appearance of fabric in sugarpaste, one of the most important factors is the thickness of the paste. The secret is to use thinly rolled out paste to achieve neat gathers and drapes without any trace of stiffness.

1 There are many different rolling pins or rollers available to create fabric textures on sugarpaste (rolled fondant) and flower paste (gum paste). These textured effects can be used on cake boards, cake coverings, drapes, bows and ribbons. Working from the bottom clockwise, the plastic lace is cut from place mats and tablecloths, the dot and floral roller design, then grosgrain followed by silk taffeta and linen. Many other textures are shown in this section of the book.

2 For this easy bow, make a 50/50 sugarpaste/flower paste mix, roll out and put through a pasta machine. Roll over using a raw silk roller, then cut out a 5cm (2in) wide strip. Cut this to 14cm (5½in) long, then cut out 2 x 2.5cm (1in) wide strips. Cut one to 13cm (5in) long, cut the other down a little in width to 2cm (¾in) and to 8cm (3in) long. Wrap in cling film (plastic wrap) to prevent drying. (Pasta machines vary; the no. 3 setting was used here.)

3 Fold the larger strip in half for a centre crease. Now pleat the two ends, then the centre. Fold over the two ends to the centre and attach using edible glue. For the tails, pinch, then pleat the paste in the middle. Cut the ends, then fold as shown. Place the smallest strip on a pad and pinch using tweezers. Turn over, brush with glue and place the bow on top. Fold in, trim and secure the ends. Attach the bow to the tail.

4 For a sectional drape, roll out a 50/50 sugarpaste/flower paste mix, then put through a pasta machine. Cut out 3 strips 2.5cm (1in) wide and to the length required. (A strip using a decorative cutter can be used.) Attach first using edible glue, then brush glue on the top edge of a strip. Attach as shown for a petal shape. Stick this on top of the first stage, then repeat. The top strip is formed into a tube shape for a rolled top edge.



5 Use a clay gun to create many types of rope. Using the large trefoil shape, twist to make a quick rope. A medium plain disc can be used in two different colours and twisted. The braided rope uses small discs in three colours which are then braided. When extruding smaller designs using the clay gun, the clay gun pusher will help to extrude the paste. Use sugarpaste or a mixture of sugarpaste and flower paste for all types of ropes and braids.

9 This beautiful bow is the one shown on the christening babe cake on pages 92–94. It has a very soft, feminine look. Roll out a 50/50 sugarpaste and flower paste mix. Pass this through a pasta machine, if preferred. Texture the paste using a raw silk rolling pin or roller. Cut out all the bow parts as shown using a template and place in a plastic flap to stop the pieces from drying out before assembly.

10 For a six-tail bow, emboss the edge, turn over and fold in the edge. Turn back over and pleat the edge. For the two bow loops, fold the edges back under, pleat the ends and fold over, sticking with edible glue. Use polyester fibre or foam to support the loops. For the bow centre, fold the edges under, pleat the ends, then bend over the two loops, trimming off excess paste. Assemble the pieces using glue. Support until dry.

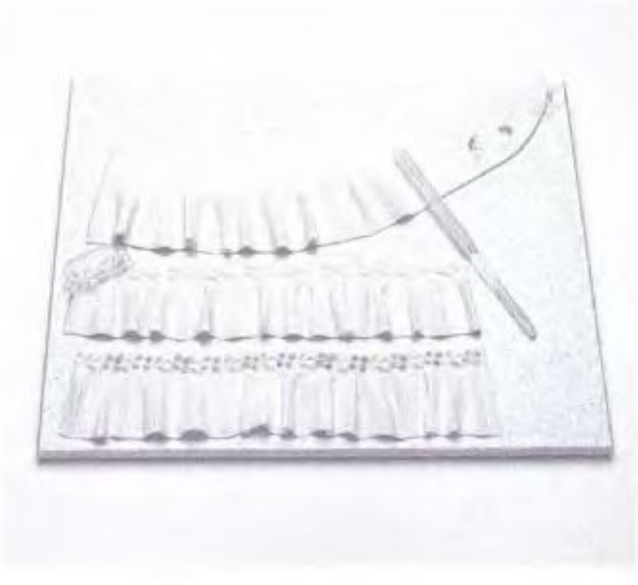
11 Here the finished bow has three tails on each side. This can also be made with single or double tails, depending on the size of the cake and how full you want to make it. The patterns for the bow (see page 188) can also be enlarged or reduced to make a larger or smaller bow. Many kinds of bows have been used in decorative ways throughout the book.

12 Make a 70/30 sugarpaste/flower paste mix (see step 14). Roll out thinly and texture with a pattern stick PS3 (C). Cut a strip 25cm (10in) long and turn one edge under 6mm (1/4in). Cut the bottom edge to a curve so that the sides are about 4cm (1 1/2in) deep and the centre 8cm (3in). Using a small celstick, gather up the top edge, forming soft gathers. The cake used here is 10cm (4in) deep.

13 Roll out sufficient sugarpaste for the cake top and texture with a dot rolling pin. Lift and place on a cake where the sides have already been covered. Trim and neaten. Mark the edge of the cake into five equal sections. Brush each section with water and carefully lift the freshly gathered paste into place and attach, pressing between the folds with a small celstick while supporting the frill in your hand. Complete by adding bows.

14 Roll out a 70/30 sugarpaste/flower paste (gum paste) mixture and texture with a pattern stick PS8 (C). Cut out a strip 1cm (1/2in) deeper than the cake, which is 6cm (2 1/2in) wide at the top and 16cm (6 1/2in) at the base. Trim the base to a curve and gather at the top. Cut another piece of paste 2.5cm (1in) longer than the cake sides, and 10cm (4in) deep. Bend at 1cm (1/2in) intervals to create four soft folds.

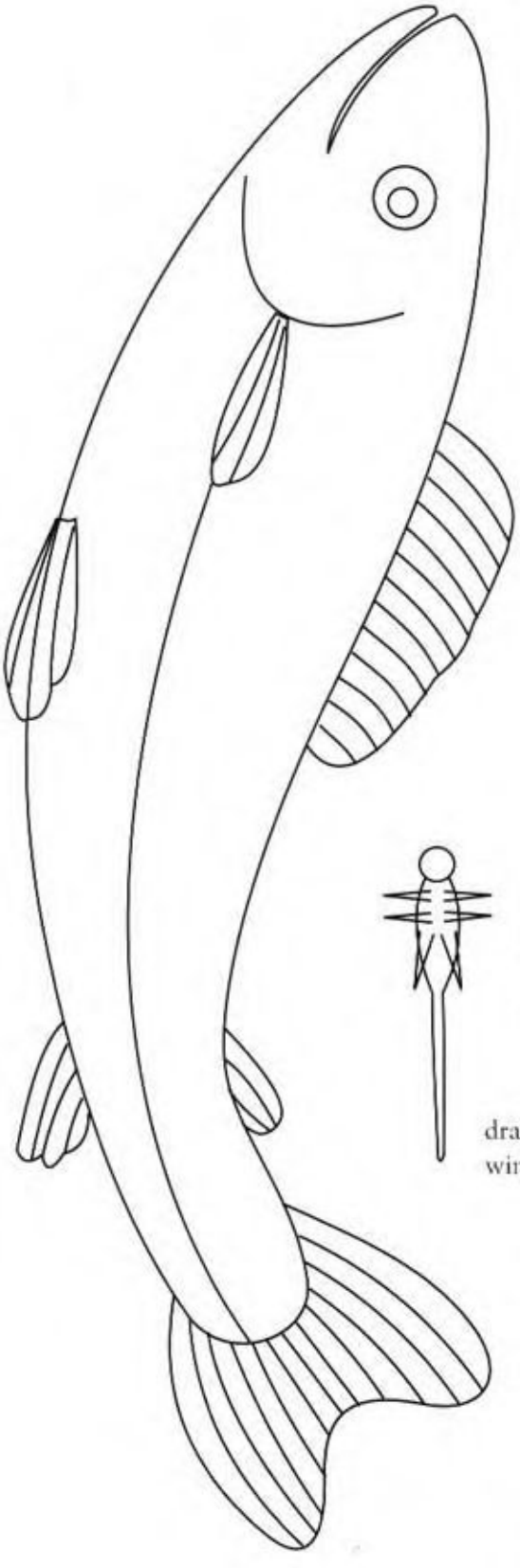
15 Pinch and trim the top of each drape. Brush the top edge with water and press on to the cake corner, allowing the folds to drop naturally. A cotton bud will ease the folds without damage. Grip both ends of the swag between thumb and forefinger and allow the folds to open up. Brush the ends with water and attach on top of the drapes.

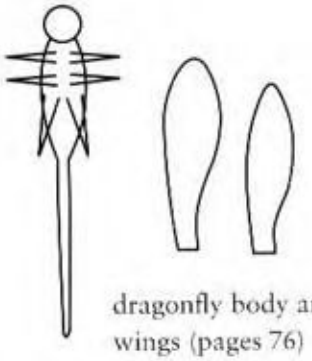


16 Roll out a 70/30 sugarpaste/flower paste mixture to 25cm (10in) by 5cm (2in). Trim one edge straight. Dust the board and paste with cornflour (cornstarch) and placing a pattern stick PS2 (C) 2.5cm (1in) in from the straight edge, roll along the length of the paste, pressing with an index finger. Work backwards and forwards, then straighten the frill to form a fuller gather. Use embosser M1 (C) repeatedly just above the frill and trim the top edge.

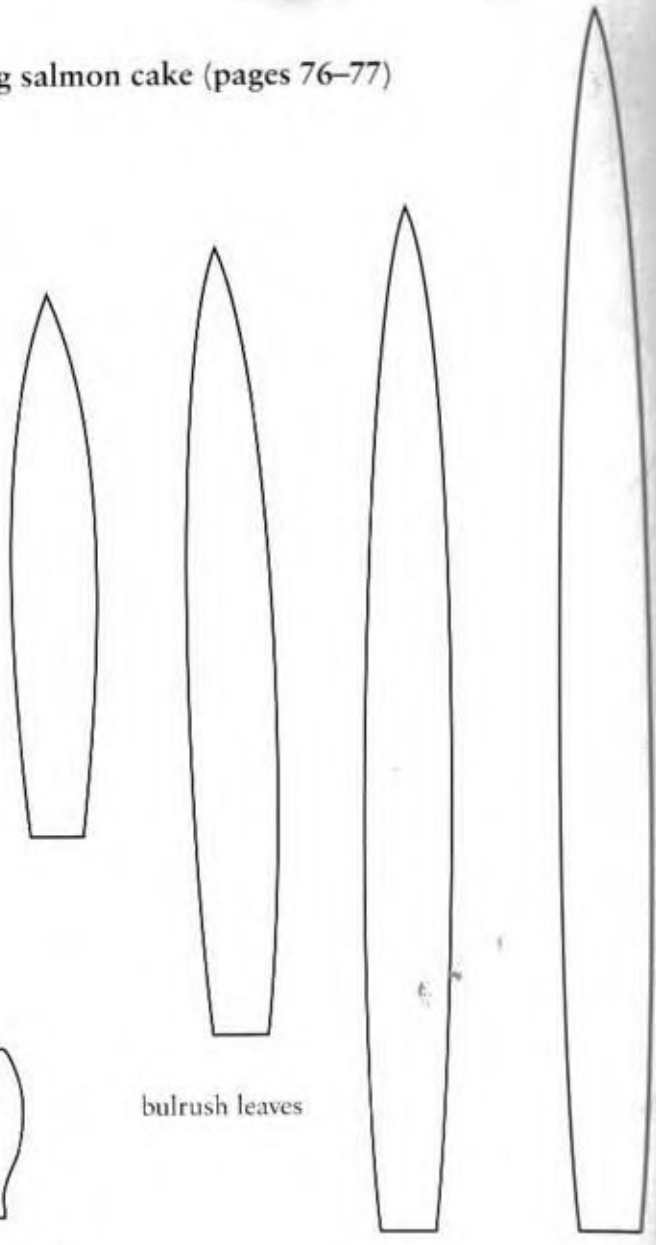
17 To colour the embossed design, carefully cover the frill completely with cling film (plastic wrap) to keep it from drying out. Apply chosen colour of dusting powder using the tip of a fine acrylic paintbrush — take care not to spread the colour about. Brush the top of the edge with water and carefully attach the frill to the cake side. Joins can be cleverly disguised in the folds of the frill.

Leaping salmon cake (pages 76–77)



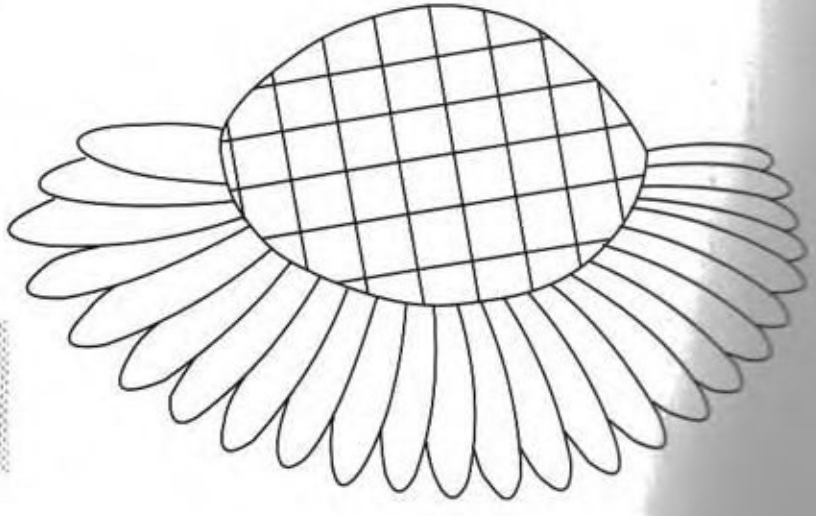


dragonfly body and wings (pages 76)



bulrush leaves

Embroidery hat (page 107)



All the templates on this page are shown actual size.

Release the head and shoulders by rocking gently in the mould, smooth the mould line. Lift and indent the shoulders. Open the nostrils with a pin or scriber.

Mould a disc of paste on to the head for hair, style and texture. Glue the tiny flowers around the bride's head. Add twisted tendrils of yellow paste.

Paint the bride's shoes blue. Paint grey stripes on the groom's trouser legs. Paint the shoes black, add the turn-ups.

3 Place the (35cm) 14in cake board on to the (41cm) 16in board. Lift the cakes on to the boards. Divide the cakes into four. Secure a fence at each of the marked sections.

4 **Border:** Rub a trace of white vegetable fat (shortening) on to a non-stick board and knead a little flower paste into the sugarpaste in a 1:4 ratio. Roll and use the frill cutter to cut one measured section. Emboss the pattern according to length, cover and make three identical sections. Glue around the cake, between the fences. Leave to dry.

5 Paint with the food colourings diluted with alcohol.

BRIDE AND GROOM

6 The figures have been scaled to childlike proportions. Before making the head, body and limbs, refer to the modelling techniques and use the following paste sizes:
Head: 20mm ball; **hair:** 15mm ball
lower torso: 18mm ball; **legs and feet:** 15mm ball
arms: 10mm ball; **hands:** 5mm ball

7 **Head:** Roll the flesh-coloured ball to a cylinder; roll the neck, then place in the mould. Push a length of raw, dried spaghetti into the hole in the micro modelling ball. Press the ball into the paste, folding the excess over the ball and spaghetti. Release from the mould. Smooth the mould line, lift and indent for the shoulders. When dry, paint the face using the no. 00000 brush.

8 **Hair:** Flatten the ball of yellow flower paste to a thick disc. Pinch around the edges, cut a 'V' for the parting. Brush a trace of edible glue on to the head, mould the disc of paste around the head. Carve lines with the ring cutter, working from the crown. Work between these lines with a modelling knife to refine the texturing. To feather the edges, drag the knife down on to the forehead.

9 Using the small ejector cutter, cut 12 tiny blue flowers for the bride's hair.

10 **Legs:** Roll the balls to 3cm (1¼in) cones; pale flesh colour for the bride, the groom pale grey. Follow the modelling techniques on page 86.

11 Insert a cocktail stick through one leg for the main support (left leg of the bride, the right leg of the groom). Mark in the shoe soles. Dry on soft foam.

12 Paint the shoes and the trouser stripes. Add a thin strip of pale grey paste around the ankles of the groom for the trouser turn-ups, 'stitching' around the edge, using the mini stitch wheel.

13 **Lower torso:** Roll the ball of modelling paste (white for the bride, pale grey for the groom) to a 2cm (3/4in) cylinder, form to the template.

14 Glue together the upper and lower torsos, pushing the spaghetti support down through the body.

15 Glue the legs on to the model, pushing the supports into the lower torso. Tip the top of the figures slightly forward. Paint the trouser stripes on to the groom's body, following the lines painted on the legs.

16 **Arms/sleeves:** Roll each ball to 2cm (3/4in) cones (white for the bride, pale grey for the groom). Follow the modelling techniques. Open the narrow sleeve end, ready to accept the hand. Bend the arms and dry on soft foam. (These arms do not have spaghetti supports.)

17 **Hands:** Follow the modelling techniques and glue into the ends of the sleeves.

18 **Dressing the models:** Emboss the skirt with the micro embosser, then pleat the top. Glue around the top edge of the lower torso, joining at the back. Glue the bodice around the upper torso, overlapping at the back. Dust the skirt and bodice with pearl. Add the arms.

19 Glue the shirtfront on to the groom, turning back the collar. Add the waistcoat, dusting both pieces with pearlised dusting powder. Follow with the one-piece coat, turning back the 'stitched' lapels. Add the belt. Glue the arms into position. Press the button stick into five tiny balls of grey paste to make perfectly round buttons; glue on to the groom's coat and belt.

20 Cut more blue flowers to form a circlet around the top of the gate and glue a bouquet into the bride's hand.

Make and join the upper and lower torsos of the figures, then attach the legs and make the arms/sleeves and hands.

Emboss and pleat the skirt. Dust with pearlised dust, glue just under the upper torso. 'Stitch' the bodice with the mini stitch wheel and glue around the upper torso.

Glue the shirtfront on to the groom and turn back the collar. Add the waistcoat. Brush glue into the armholes and shoulders, and secure the coat.

This simple cake is ideal for a ruby wedding anniversary. Use different colours for a golden anniversary, engagement, wedding or Valentine's Day celebration. The same instructions apply for any shaped cake.

Brush a 20cm (8in) heart-shaped cake with apricot glaze. Cover with 900g (2lb) almond paste. Leave to dry. Cover a 25cm (10in) heart cake board and the sides of the cake with 450g (1lb) ruby sugarpaste (rolled fondant).

Moisten the top of the cake with clear alcohol and cover with 450g (1lb) white sugarpaste. Allow the white sugarpaste to overlap the ruby sugarpaste. Trim away excess white paste approximately half-way down the sides of the cake.

Emboss the white section of the cake with a wild rose cutter.

Using a lace cutter from the square set, cut out and attach lace pieces along the join where the white and ruby pastes meet.

Cover the ruby-coloured section with cling film (plastic wrap) and brush the white section liberally with white satin dusting powder. Remove the cling film.

Position sugar or silk roses and leaves on the cake board and cake top. Attach ribbon to the cake board using a non-toxic glue stick.

Carefully cover the cake board and sides of the heart-shaped, almond paste-covered cake with ruby sugarpaste. Soften the cut edge around the cake sides.

Cover the top of the cake with white sugarpaste, overlapping at the sides. Cut away excess white paste half-way down the cake, leaving a neat finish.

Dust the embossed cake with white satin dusting powder, then add flowers to the cake top and board. A small gift tag can be added with an inscription.

PROFESSIONAL TIPS

- Do not roll out dark sugarpaste (rolled fondant) on icing sugar as this will dull and cloud the finish. Roll out on a greased surface.
- Dried out or skinned sugarpaste can be softened by placing the unwrapped sugarpaste in an airtight box with a whole lemon. Test the icing every 2 hours.

6 *To make the basket handle, fold the foil into a thin strip and wind the ribbon evenly around it to cover completely. Bend into a curve and push the ends into the sides of the cake. Decorate with ribbon bows.*

Hearts and flowers pillow cake

This attractive heart-shaped cake, edged in box-pleated frills, could be made for many romantic occasions such as an engagement, Valentine's Day or small wedding party. Sugar fabric flowers decorate the pillow.

Cake and Decoration

- 20cm (8in) heart-shaped cake or puff heart-shape cake (W)
- 750g (1lb 9oz) cream sugarpaste (rolled fondant)
- 30cm (12in) board covered in calico (unbleached cotton) fabric
- 2.5ml (1/2 teaspoon) tylose powder or CMC
- red and eucalyptus dusting powders
- super pearl lustre dust
- 60g (2 1/2oz) red 50/50 sugarpaste/flower paste (gum paste)
- small amount of light green (eucalyptus) 50/50 paste
- little cream royal icing

Special Equipment

- dresden tool
- multiribbon cutter (FMM)
- 6mm (1/4in) bead maker
- plain cutting wheel (PME)
- no.1.5 piping tube (tip) (PME)

COVERING THE CAKE AND BOARD

1 If using a normal heart-shaped cake, you will have to sculpt the cake prior to covering to achieve the pillow shape. Cover the cake with the cream sugarpaste (rolled fondant), smoothing around the heart shape. Cover the cake board in cream sugarpaste. When dry, place the cake on the board. Use a dresden tool to press around the base of the cake, making an undercut so that the frill will sit just under the cake.

BOX-PLEATED FRILL

2 Take 175g (6oz) of the remaining cream paste and add the tylose or CMC. Knead into the paste with a little white vegetable fat (shortening). Place into a plastic bag and leave for 1–2 hours to firm up. Remove and roll the paste into a strip. Place through a pasta machine, then cut out using the multiribbon cutter set with one plain

Use one plain and one serrated disc when cutting out the paste for the frill around the cake.

Keep the paste in a straight line and work from the serrated edge when forming the pleats.

6 *To make the bodice, press the reserved piece of dark pink sugarpaste (fondant) icing over an oiled tiny scallop shell, or into an oiled shell-shaped chocolate mould. Gently remove the sugarpaste (fondant) from the mould and trim the edges. Brush with a little egg white and stick in place for the mermaid's top.*

Brush each scale with a little egg white and, starting at the fin end, stick on to the tail in overlapping rows, until the marzipan is completely covered.

7 *Sprinkle the cakeboard with demerara (granulated brown) sugar for the sand and decorate with seashells, starfish or any other sea objects of your choice.*

When the paste has been folded over, take care not to press the folded edge or it will become flattened and lose the appearance of softly gathered ribbon.

Hold the edges at the base firmly while rolling up the 'ribbon'. The paste needs to be neatly rolled to achieve a rose-like appearance. It is not necessary to 'glue' the paste.

Gathering the paste at the point where the edges are attached together creates petals with the soft puffy look of folded ribbon. The red colour will darken as it dries.

and one crimped wheel, using one large and one small spacer on the roller.

3 Place the strips on to a paper towel and carefully dust red dusting powder on to the edge of the frill. Pleat on the soft side of a celpad using a dresden tool to create box pleats. Place the frill around the edge of the cake, attaching it with some edible glue.

PEARLS

4 Roll cream sugarpaste with added CMC (see instructions as for box pleated frill page 64) into a sausage shape, approximately the same depth as the mould. Dust the inside of the 6mm (1/4in) bead-maker mould with cornflour (cornstarch). Open up the mould and place down over the sausage of paste. Squeeze the sides together, trapping the paste inside. Remove the excess paste with a fine palette knife, then opening up the mould just a little, release the paste from both sides with the palette knife, until it is loose enough for the pearls to drop out (do not attempt to pull them free because they will stretch or break). Attach lengths of the pearls around the cake, trimming the ends of each length to fit neatly together.

SUGAR FABRIC FLOWERS

5 Roll out the red paste thinly and cut a strip 3 x 15cm (1 1/4 x 6in) using the plain cutting wheel. If the paste is too thick, the flowers will be bulky. Fold this in half lengthwise, attaching it at the base using a wet brush. Do not press the folded edge.

6 Hold the paste between the thumb and forefinger of each hand and, with the folded edge uppermost, roll the paste tightly a few times.

7 Pinch the paste, then gather it along the base to form petal shapes. Attach these around the centre to form a bud. At all times, try not to press and flatten the folded edge. Trim away any excess paste.

8 For larger flowers, use a longer strip of paste so that extra petals can be added. Trim away excess paste at the back and use egg white to secure if necessary.

MERMAID

This mermaid cake would make a splash at any little girl's birthday party! The scales can be cut out using a 2.5 cm/1 in plain round cutter, then cut in half, if you don't have a crescent-shaped one. Use seashells, starfish or any other sea objects of your choice to decorate the sand.

INGREDIENTS

Serves 6–8

- *2-egg quantity quick-mix sponge cake*
- *175 g/6 oz/6 oz butter icing*
- *25 g/1 oz/1 oz plain popcorn*
- *450 g/1 lb/1 lb milk chocolate, melted*
- *icing (confectioners') sugar, for dusting*
- *225 g/8 oz/½ lb homemade or commercial marzipan*
- *225 g/8 oz/½ lb sugarpaste (fondant) icing*
- *pink food colouring*
- *1 egg white, lightly beaten*
- *a little sunflower oil*
- *75 g/3 oz/6 tbsp demerara sugar (granulated brown sugar) for the sand*

MATERIALS AND EQUIPMENT

- *1.1 l/2 pt/5 cup pudding basin (bowl)*
- *25 cm/10 in fluted cakeboard*
- *1 × doll, similar in dimensions to a 'Barbie' or 'Sindy' doll*
- *1 small crescent-shaped cutter*
- *small scallop shell or shell-shaped chocolate mould*

STORING

The cake can be made up to two days in advance, wrapped in foil and stored in an airtight container. The finished cake can be stored for three to four days in a cool, dry place.

FREEZING

The un-iced cake can be frozen for up to three months.

VARIATION

Flavour the sponge cake and butter icing with chocolate to make this an ideal choice for chocoholic children.

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1 *Preheat the oven to 180°C/350°F/Gas 4. Grease and base-line a 1.1 l/2 pint/5 cup pudding basin (bowl). Spoon the cake mixture into the prepared basin (bowl) and smooth the surface with a plastic spatula. Bake in the preheated oven for 40–50 minutes, or until a skewer inserted into the middle of the cake comes out clean. Leave for 5 minutes before turning out onto a wire rack to cool.*

2 *Place the cake flat side down on the work surface and cut across into 3 layers of equal thickness. Spread the bottom layer with two-thirds of the butter icing. Place the second layer of sponge cake on top and spread with the remaining butter icing. Top with the remaining piece of sponge cake. Position slightly off-centre on the cakeboard and set aside.*

3 *Mix the popcorn with about one-third of the melted chocolate and spoon around the base and up the sides of the cake. Pour the remaining melted chocolate over the top of the cake to cover completely. Leave to set at room temperature.*

4 *Lightly dust the work surface with icing (confectioners') sugar and roll out half of the marzipan to an oblong shape, wide enough to wrap around the doll's legs and 5 cm/2 in longer. Use to surround her legs, starting at the waist and working downwards. Mould the bottom section into a fin-shaped tail. Position the doll so she is sitting on the cake.*

5 *Divide the sugarpaste (fondant) in half; colour one half dark pink and the other half light pink with pink food colouring. Thinly roll out the dark pink sugarpaste (fondant) on a work surface lightly dusted with icing (confectioners') sugar. Reserve a small piece of the sugarpaste (fondant) to make the mermaid's top. Cut out 'scales' with a small crescent-shaped cutter, keeping the cut scales covered with a sheet of cling film (plastic wrap) to stop them drying out. Thinly roll out the light pink sugarpaste (fondant) icing and continue to cut out th scales in the same way.*

Leave the flowers to dry and then shade them with red dusting powder. Lustre powder can be added if desired.

SUGAR FABRIC LEAVES

9 Roll out a strip of pale green paste 2cm (3/4in) wide and cut to a shape that measures 2cm (3/4in) at the top and 3cm (1 1/4in) at the base.

10 Use a cocktail stick (toothpick) to create a fold down the middle, then press down the centre. Turn the paste over and turn in both edges, pinch the top and bottom of the leaves between thumb and forefinger before trimming the excess paste away with fine scissors. Dust with a mixture of eucalyptus and lustre powders.

FINISHING TOUCHES

11 Arrange the flower spray away from the cake so that you are aware of the area that will be covered by the flowers. Pipe spiral curls on to the cake top using cream coloured royal icing and a no. 1.5 piping tube (tip) Allow this icing to dry before transferring the flowers and leaves to the cake top, securing them in place with royal icing.

12 Assemble the rosebuds, open flowers and leaves together. As the flowers and leaves have no stems, they must be placed fairly close together in a tight group to look their best.

USEFUL TIPS

- Flowers and leaves could be arranged in a different-shaped spray and an inscription added to personalise the cake.
- A disc of sugarpaste could be attached to the cake under the centre of the spray to raise the central flowers and give a domed appearance to the arrangement.
- When making pearls, the beadmaker can be dusted with lustre powder colour when a pearlised finish is required.

For buds, use short lengths of paste, but for fuller flowers with extra petals use a longer piece. A wider strip of paste could be used to give deeper petals when making larger flowers.

By folding under the outer edges of the leaves, they appear much softer. Make sure to use thinly rolled paste so that the leaves look delicate. Paste that is too thick will produce bulky leaves.

Assemble a selection of buds, flowers and leaves on the cake surface and secure using cream-coloured icing. Be careful not to drop any red powder colour on the cake surface.

Pizza Cake

Quick, easy and impressive – a definite winner for pizza fanatics everywhere.

INGREDIENTS

Serves 8–10

- *2-egg quantity quick-mix sponge cake*
- *350 g/12 oz/¾ lb butter icing, coloured red*
- *175 g/6 oz/6 oz yellow commercial or homemade marzipan*
- *15 ml/1 tbsp/1 tbsp desiccated (dry unsweetened shredded) coconut*
- *red and green food colouring*
- *icing (confectioners') sugar, for dredging*
- *25 g/1 oz/1 oz sugarpaste (fondant) icing*

MATERIALS AND EQUIPMENT

- *23 cm/9 in shallow cake tin (pan)*
- *greaseproof (wax) paper*
- *25 cm/10 in pizza plate*
- *cheese grater*
- *a leaf cutter or stencil*

STORING

The cake can be made up to two days in advance, wrapped in foil and stored in an airtight container. The finished cake can be refrigerated for up to one week.

FREEZING

The un-iced cake can be frozen for up to three months.

1 *Preheat the oven to 180°C/350°F/Gas 4. Grease and line the base of a 23 cm/9 in shallow cake tin (pan). Spoon the mixture into the prepared tin (pan) and smooth the surface with a plastic spatula. Bake in the preheated oven for 40–50 minutes, or until a skewer inserted into the centre of the cake comes out clean. Leave for 5 minutes before turning out onto a wire rack to cool.*

2 *Place the cake on the pizza plate and spread evenly with the red butter icing, leaving a 1 cm/½ in border around the edge.*

3 *Knead the marzipan for a few minutes, to soften slightly, then grate it in the same way as grating cheese. Use to sprinkle over the red butter icing.*

4 *Colour the sugarpaste (fondant) icing green with green food colouring. For the leaf garnish, lightly dust the work surface with icing (confectioners') sugar and roll out the green sugarpaste (fondant) to about 5 mm/¼ in thick. Use the leaf cutter or stencil to cut out two leaf shapes. Garnish the pizza cake with the sugarpaste (fondant) leaves.*

5 *To make the chopped herbs, place the desiccated (dry unsweetened shredded) coconut in a small bowl and add enough green food colouring to make it dark green, stirring after each addition of colouring.*

6 *Scatter the coconut herbs over the pizza cake.*

5 *To make the collar, roll out 225 g/8 oz/½ lb sugarpaste (fondant) icing, on a work surface lightly dusted with icing (confectioners') sugar, to a 40.5 × 10 cm/16½ × 4 in rectangle. Lay the piece of card for the collar on top, placing it along one edge of the sugarpaste (fondant). Brush a little water around the edges of the sugarpaste (fondant), then carefully lift the other edge of the sugarpaste (fondant) and fold over the card to encase it completely. Trim the two short ends to match the angles of the card. Carefully lift the collar and gently bend it round and position on the cake, applying a little water to help secure it in place.*

6 *Colour 175 g/6 oz/6 oz sugarpaste (fondant) icing dark blue. To make the tie, cut off one-third of the dark blue sugarpaste (fondant) and shape into a pyramid for the tie knot. Position the knot. Lightly dust the work surface with icing (confectioners') sugar and roll out the remaining dark blue sugarpaste (fondant) icing to about 5 mm/¼ in thick. Cut out a tie piece to fit under the knot and long enough to hang over the edge of the cake, making it slightly wider at the end where you cut a point. Position the tie piece, tucking it under the knot and applying a little water to secure it in place. Finish the cake with the 'Happy Birthday' decoration and tissue paper, if using.*

Shirt and Tie Cake

Instead of buying the man in your life yet another shirt and tie for his birthday, make him a cake for a deliciously novel surprise!

INGREDIENTS

Serves 20–30

- *4-egg quantity coffee-flavoured quick-mix sponge cake*
- *350 g/12 oz/¾ lb coffee-flavoured butter icing*
- *90 ml/6 tbsp/6 tbsp apricot glaze*
- *icing (confectioners') sugar, for dusting*
- *good 1 kg/2 lb 6 oz/2 lb 6 oz sugarpaste (fondant) icing*
- *blue food colouring*
- *125 g/4 oz/1 cup icing (confectioners') sugar, sifted*
- *45–60 ml/3–4 tbsp/3–4 tbsp water*

MATERIALS AND EQUIPMENT

- *19 × 26.5 cm/7½ × 10½ in roasting tin (pan)*
- *greaseproof (wax) paper*
- *30 × 32.5 cm/12 × 13 in cakeboard*
- *steel ruler*
- *wooden skewer*
- *piping bag fitted with a small round nozzle*
- *40 × 5 cm/16 × 2 in piece of flexible card, the short ends cut at an angle, for the collar*
- *small brush*
- *'Happy Birthday' cake decoration (optional)*
- *blue tissue paper (optional)*

STORING

The cake can be made up to two days in advance, wrapped in foil and stored in an airtight container. The finished cake, covered in sugarpaste (fondant), can be stored for three to four days in a cool, dry place.

FREEZING

The un-iced cake can be frozen for up to three months.

VARIATION

Choose your own colour contrasts for the shirt and the tie to suit the man; for example, a blue or red collar on a white or red shirt with a zany yellow tie!

1 *Preheat the oven to 180°C/350°F/Gas 4. Grease and line the base and sides of a 19 × 26.5 cm/7½ × 10½ in roasting tin (pan). Spoon the mixture into the prepared tin (pan) and smooth the surface with a plastic spatula. Bake in the preheated oven for 1¼–1½ hours, or until a skewer inserted into the centre of the cake comes out clean. Leave for 5 minutes before turning out on to a wire rack to cool.*

2 *Cut the cake in half horizontally and spread with the coffee-flavoured butter icing. Sandwich together with the top half of the sponge cake. Brush the cake evenly with the apricot glaze and lightly dust the work surface with icing (confectioners') sugar. Colour 675 g/1½ lb/1½ lb sugarpaste (fondant) icing light blue. Roll out the light blue sugarpaste (fondant) to about 5 mm/¼ in thick and use to cover the cake, gently easing the sugarpaste (fondant) down the sides and corners. Trim away any excess icing. Place the cake on the cakeboard.*

3 *Using a steel ruler, make grooves down the length and sides of the cake, in straight lines, about 2.5 cm/1 in apart. Use a wooden skewer to re-indent the grooves, rolling the skewer slightly from side to side to make the channels deeper and slightly wider.*

4 *Mix the icing (confectioners') sugar and water together in a small bowl to make a just thick glacé icing and use to fill the piping bag fitted with the small, round nozzle. Pipe lines of glacé icing into the grooves on the top and sides of the cake, moving slowly and evenly for the best results.*

GHOST

This children's cake is really simple to make yet very effective. Use an 18 cm/7 in square cake of your choice, such as a citrus- or chocolate-flavoured Madeira, or a light fruit cake.

INGREDIENTS

Serves 14

- *4-egg quantity orange-flavoured quick-mix sponge cake*
- *900 g/2 lb/2 lb sugarpaste (fondant) icing*
- *black food colouring*
- *350 g/12 oz/¾ lb butter icing*
- *cornflour (cornstarch) for dusting*

MATERIALS AND EQUIPMENT

- *18 cm/7 in square cake tin (pan)*
- *greaseproof (wax) paper*
- *300 ml/½ pt/1¼ cup pudding basin (bowl)*
- *23 cm/9 in round cakeboard*
- *palette knife (spatula)*
- *fine paintbrush*

STORING

The iced cake can be covered loosely in foil and stored in a cool, dry place for up to two weeks.

FREEZING

The sponge can be frozen for up to two months.

1 *Preheat the oven to 150°C/300°F/Gas 2. Grease and line the base of cake tin with greased greaseproof (wax) paper. Grease and line the base of pudding basin (bowl) with greaseproof (wax) paper. Half-fill the basin with cake mixture and turn the remainder into the cake tin (pan). Bake the basin for 25 minutes and the tin for 1½ hours. Allow to cool.*

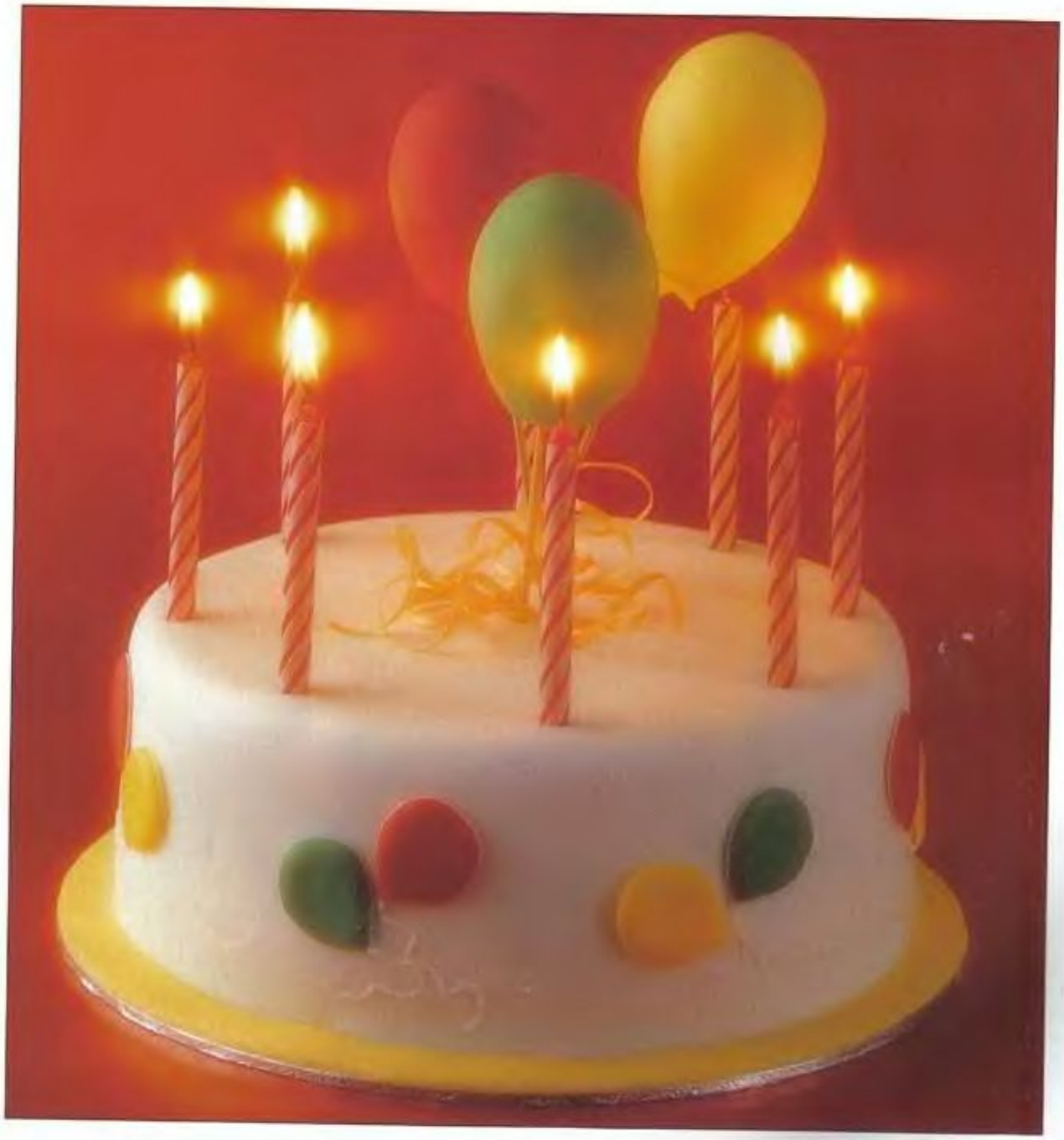
2 *Knead a little black food colouring into 125 g/4 oz/¼ lb of the sugarpaste (fondant) icing and use to cover the cakeboard. Trim off the excess.*

3 *Cut two small corners off the large cake. Cut two larger wedges off the other two corners. Stand the large cake on the iced board. Halve the larger cake trimmings and wedge around the base of cake.*

4 *Secure the small cake to the top of the larger cake with a little of the butter icing. Use the remaining butter icing to completely cover the cake.*

5 *Roll out the remaining sugarpaste (fondant) on a surface dusted with cornflour (cornstarch) to an oval shape about 51 cm/20 in long and 30 cm/12 in wide. Lay over the cake, letting the icing fall into folds around sides. Gently smooth the icing over the top half of the cake and trim off any excess around the base.*

6 *Using black food colouring and a fine paintbrush, paint two oval eyes onto the head.*



7 *Carefully peel the balloons off the baking parchment and secure around the sides of the cake. Pipe strings for the balloons with white icing.*

8 *Press the large balloons into the top of cake and decorate with the ribbon. Press the candles into the icing around the top edge.*

Birthday Balloons

A colourful cake for a child's birthday party, made using either a round sponge cake or fruit cake base.

INGREDIENTS

Serves 18–20

- *20 cm/8 in round sponge or fruit cake, covered with 800 g/1¾ lb/ 1¼ lb marzipan, if liked*
- *900 g/2 lb/2 lb sugarpaste (fondant) icing*
- *red, green and yellow food colourings*
- *cornflour (cornstarch), for dusting*
- *3 eggs*
- *2 egg whites*
- *450 g/1 lb/4 cups icing (confectioners') sugar*

MATERIALS AND EQUIPMENT

- *25 cm/10 in round silver cakecard*
- *3 bamboo skewers, 25 cm/10 in, 24 cm/9½ in and 23 cm/9 in long*
- *small star cutter*
- *baking parchment*
- *greaseproof (wax) paper piping bags*
- *fine writing nozzle*
- *1 m/1 yd fine coloured ribbon*
- *birthday candles*

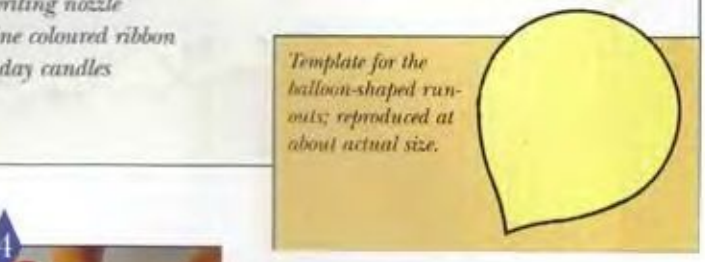
STORING

The iced cake will keep well in a cool place for up to three weeks.

FREEZING

A fruit cake base can be frozen for up to six months, and a sponge base for up to two months.

Template for the balloon-shaped run-outs; reproduced at about actual size.



1 *Place the cake on the cakecard. Colour 50 g/2 oz/2 oz of the sugarpaste (fondant) red, 50 g/2 oz/2 oz green and 125 g/4 oz/¼ lb yellow. Roll out the remaining icing on a surface dusted with cornflour (cornstarch) and use to cover the cake. Use 50 g/2 oz/2 oz of the yellow icing to cover the cakecard.*

2 *Using the tip of a skewer or the end of a paintbrush, make a small hole in the pointed end of one egg. Stir the egg lightly inside then tip out into a bowl. Repeat with the remaining eggs. Carefully wash and dry the shells. (The eggs should be strained before using.)*

3 *Roll out the red sugarpaste (fondant) icing to about 11 cm/4½ in diameter circle and use to cover one of the egg shells, smoothing to fit around sides and trimming off any excess around the pointed ends. Keep smoothing the icing in the palms of the hands. Push a bamboo skewer up through hole and rest in a tall glass to harden. Repeat on other egg shells with the green and yellow sugarpaste (fondant).*

4 *Roll out the red, green and yellow trimmings and cut out a small star shape from each. Dampen lightly then thread onto the skewers and secure to the bases of balloons, matching the colours, for the balloon knots.*

5 *Trace 16 balloon shapes onto a large sheet of baking parchment. Beat the egg whites with the icing (confectioners') sugar until smooth and divide among 4 bowls. Add red colouring to one bowl, green to the second and yellow to the third, leaving the last white. Cover each tightly with cling film (plastic wrap) to prevent a crust forming.*

6 *Place the white icing in a piping bag fitted with a plain writing nozzle and use to pipe over the traced outlines. Leave to harden slightly. Thin the green icing with a little water until the consistency of pouring cream. Place in a greaseproof (wax) paper piping bag and snip off end. Use to fill a third of the balloon shapes. Repeat with the red and yellow icings. Leave the run-outs for at least 24 hours to harden.*

Rich Fruit Cake

This recipe makes a very moist rich cake suitable for any celebration. The cake can be made in stages, especially if time is short or if you are making more than one. It is easiest if the fruit is prepared and soaked overnight and the cake made the following day. Once the mixture is in the tin (pan), the surface may be covered with cling film (plastic wrap) and the cake stored in a cool place overnight if cooking is not possible on the day. The quantities have been carefully worked out so that the depth of each cake is the same. This is important when making several tiers for a wedding cake.

A classic rich fruit cake is traditionally used for christening cakes, as in the base for this delightful creation for a baby girl.

1 *Into a large mixing bowl place the raisins, sultanas (golden raisins), currants, glacé cherries, mixed (candied) peel, flaked almonds, lemon rind and juice, brandy or sherry. Mix all the ingredients together until well blended, then cover the bowl with cling film (plastic wrap). Leave for several hours or overnight if required.*

2 *Pre-heat the oven to 140°C/275°F/Gas 1 and prepare a deep cake tin (see Lining Cake Tins/Pans). Sift the flour and mixed spice into another mixing bowl. Add the ground almonds, sugar, butter, treacle (or molasses) and eggs. Mix together with a wooden spoon, then beat for 1–2 minutes until smooth and glossy. Alternatively, beat for 1 minute using an electric mixer.*

3 *Gradually add mixed fruit and fold into cake mixture using a plastic or wooden spatula until all the fruit has been evenly blended.*

4 *Spoon the mixture into the prepared tin (pan) and spread evenly. Give the container a few sharp bangs to level the mixture and to remove any air pockets. Smooth the surface with the back of a metal spoon, making a slight depression in the centre. The cake surface may be covered with cling film (plastic wrap) and left overnight in a cool place if required.*

5 *Bake the cake in the centre of the oven following the chart cooking time as a guide. Test the cake to see if it is cooked 30 minutes before the end of the cooking time. The cake should feel firm and, when a fine skewer is inserted into the centre, it should come out quite clean. If the cake is not cooked, retest it at 15-minute intervals. Remove the cake from the oven and allow it to cool in the tin (pan).*

6 *Turn the cake out of the tin (pan) but do not remove the lining paper as it helps to keep the moisture in. Spoon half quantity of brandy or sherry used in each cake over the top of the cooked cake and wrap in a double thickness of foil.*

Madeira Cake

A good, plain cake which can be made as an alternative to a light or rich fruit cake. It is firm and moist, can be flavoured to taste, and makes a good base for icing and decorating.

A madeira cake is traditionally used for decorative novelty cakes, as it provides a firm and lasting sponge base.

MADEIRA CAKE CHART

Cake Tin Sizes	15 cm/6 in Square 18 cm/7 in Round	18 cm/7 in Square 20 cm/8 in Round	20 cm/8 in Square 23 cm/9 in Round	23 cm/9 in Square 25 cm/10 in Round	25 cm/10 in Square 28 cm/11 in Round	28 cm/11 in Square 30 cm/12 in Round	30 cm/12 in Square 33 cm/13 in Round
INGREDIENTS							
Plain (all-purpose) flour	225 g/ 8 oz/ 2 cups	350 g/ 12 oz/ 3 cups	450 g/ 1 lb/ 4 cups	500 g/ 1 lb 2 oz/ 4½ cups	575 g/ 1¼ lb/ 5 cups	675 g/ 1½ lb/ 6 cups	900 g/ 2 lb/ 8 cups
Baking powder	5 ml/ 1 tsp/ 1 tsp	7.5 ml/ 1½ tsp/ 1½ tsp	10 ml/ 2 tsp/ 2 tsp	12.5 ml/ 2½ tsp/ 2½ tsp	15 ml/ 3 tsp/ 3 tsp	17.5 ml/ 3½ tsp/ 3½ tsp	20 ml/ 4 tsp/ 4 tsp
Caster (superfine) sugar	175 g/ 6 oz/ ¾ cup	275 g/ 10 oz/ 1¼ cups	400 g/ 14 oz/ 1¾ cups	450 g/ 1 lb/ 2 cups	500 g/ 1 lb 2 oz/ 2¼ cups	625 g/ 1 lb 6 oz/ 2¾ cups	725 g/ 1 lb 10 oz/ 3¼ cups
Soft margarine	175 g/ 6 oz/ ¾ cup	275 g/ 10 oz/ 1¼ cups	400 g/ 14 oz/ 1¾ cups	450 g/ 1 lb/ 2 cups	500 g/ 1 lb 2 oz/ 2¼ cups	625 g/ 1 lb 6 oz/ 2¾ cups	725 g/ 1 lb 10 oz/ 3¼ cups
Size 3 eggs	3	5	7	8	10	12	13
Milk	30 ml/ 2 tbsp/ 2 tbsp	45 ml/ 3 tbsp/ 3 tbsp	55 ml/ 3½ tbsp/ 3½ tbsp	60 ml/ 4 tbsp/ 4 tbsp	70 ml/ 4½ tbsp/ 4½ tbsp	75 ml/ 5 tbsp/ 5 tbsp	85 ml/ 5½ tbsp/ 5½ tbsp
Approx. Cooking Time	1¼–1½ hours	1½–1¾ hours	1¾–2 hours	1¾–2 hours	2–2¼ hours	2¼–2½ hours	2½–¾ hours

STORING

Store the cake in a cool, dry place on its base with the top uppermost for a week. Unwrap the cake and spoon over the remaining brandy or sherry. Rewrap well and invert the cake. Store it upside down, so the brandy or sherry moistens the top and helps to keep it flat.

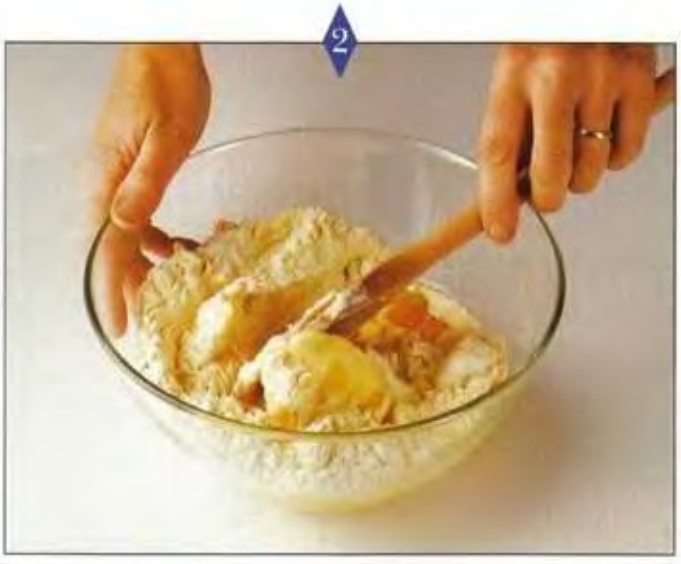
The cake will store well for up to 3 months. If it is going to be stored for this length of time, add the brandy or sherry a little at a time at monthly intervals.

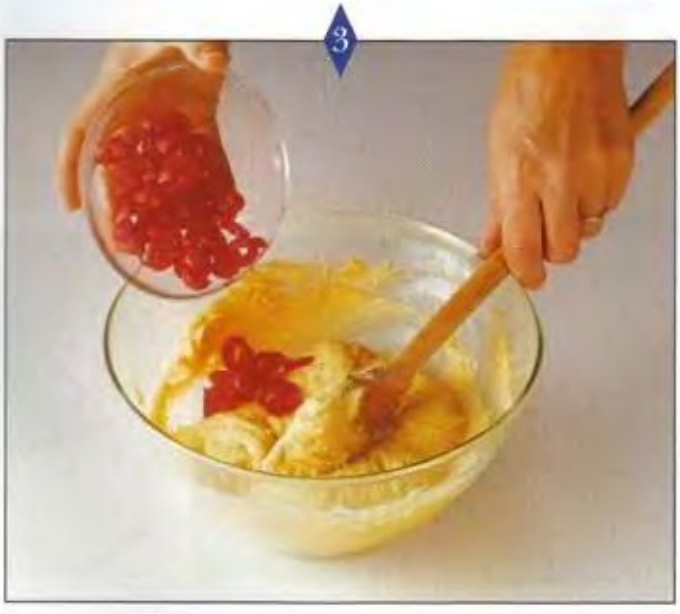
Rich Fruit Cake Chart

Cake Tin Sizes	12 cm/5 in Square 15 cm/6 in Round	15 cm/6 in Square 18 cm/7 in Round	18 cm/7 in Square 20 cm/8 in Round	20 cm/8 in Square 23 cm/9 in Round	23 cm/9 in Square 25 cm/10 in Round	25 cm/10 in Square 28 cm/11 in Round	28 cm/11 in Square 30 cm/12 in Round	30 cm/12 in Square 33 cm/13 in Round
INGREDIENTS								
Raisins	200 g/ 7 oz/ 1⅛ cups	250 g/ 9 oz/ 1¾ cups	325 g/ 11 oz/ 2 cups	375 g/ 13 oz/ 2½ cups	425 g/ 15 oz/ 2⅞ cups	575 g/ 1¼ lb/ 3⅜ cups	675 g/ 1½ lb/ 4½ cups	800 g/ 1¾ lb/ 5⅛ cups
Sultanas (golden raisins)	125 g/ 4 oz/ ¾ cup	175 g/ 6 oz/ 1⅛ cups	225 g/ 8 oz/ 1½ cups	275 g/ 10 oz/ 1⅞ cups	350 g/ 12 oz/ 2⅜ cups	475 g/ 1 lb 1 oz/ 3⅛ cups	600 g/ 1 lb 5 oz/ 4 cups	675 g/ 1½ lb/ 4½ cups
Currants	75 g/ 3 oz/ ⅜ cup	125 g/ 4 oz/ ¾ cup	175 g/ 6 oz/ 1⅛ cups	225 g/ 8 oz/ 1⅜ cups	275 g/ 10 oz/ 2 cups	400 g/ 14 oz/ 3 cups	475 g/ 1 lb 1 oz/ 3½ cups	575 g/ 1¼ lb/ 4 cups
Glacé cherries, halved	75 g/ 3 oz/ ½ cup	75 g/ 3 oz/ ½ cup	150 g/ 5 oz/ 1 cup	175 g/ 6 oz/ 1 cup	200 g/ 7 oz/ 1⅜ cups	225 g/ 8 oz/ 1½ cups	275 g/ 10 oz/ 1⅝ cups	350 g/ 12 oz/ 2⅜ cups
Mixed peel	25 g/ 1 oz/ ¼ cup	40 g/ 1½ oz/ ⅓ cup	50 g/ 2 oz/ ⅓ cup	75 g/ 3 oz/ ½ cup	125 g/ 4 oz/ ¾ cup	175 g/ 6 oz/ 1 cup	225 g/ 8 oz/ 1½ cups	275 g/ 10 oz/ 1⅝ cups
Flaked almonds	25 g/ 1 oz/ ¼ cup	40 g/ 1½ oz/ ⅓ cup	50 g/ 2 oz/ ½ cup	75 g/ 3 oz/ ¾ cup	125 g/ 4 oz/ 1 cup	175 g/ 6 oz/ 1⅜ cup	225 g/ 8 oz/ 2⅛ cups	275 g/ 10 oz/ 2⅜ cups
Lemon rind, coarsely grated	5 ml/ 1 tsp/ 1 tsp	7.5 ml/ 1½ tsp/ 1½ tsp	10 ml/ 2 tsp/ 2 tsp	12 ml/ 2½ tsp/ 2½ tsp	15 ml/ ½ fl oz/ 1 tbsp	25 ml/ 1½ tbsp/ 1½ tbsp	25 ml/ 1½ tbsp/ 1½ tbsp	30 ml/ 2 tbsp/ 2 tbsp
Lemon juice	15 ml/ 1 tbsp/ 1 tbsp	25 ml/ 1½ tbsp/ 1½ tbsp	30 ml/ 2 tbsp/ 2 tbsp	40 ml/ 2½ tbsp/ 2½ tbsp	45 ml/ 3 tbsp/ 3 tbsp	60 ml/ 4 tbsp/ 4 tbsp	75 ml/ 5 tbsp/ 5 tbsp	90 ml/ 6 tbsp/ 6 tbsp
Brandy or sherry	15 ml/ 1 tbsp/ 1 tbsp	30 ml/ 2 tbsp/ 2 tbsp	45 ml/ 3 tbsp/ 3 tbsp	60 ml/ 4 tbsp/ 4 tbsp	75 ml/ 5 tbsp/ 5 tbsp	90 ml/ 6 tbsp/ 6 tbsp	105 ml/ 7 tbsp/ 7 tbsp	120 ml/ 8 tbsp/ ½ cup
Plain (all-purpose) flour	175 g/ 6 oz/ 1½ cups	200 g/ 7 oz/ 1¾ cups	250 g/ 9 oz/ 2¼ cups	325 g/ 11 oz/ 2⅞ cups	400 g/ 14 oz/ 3½ cups	500 g/ 1 lb 2 oz/ 4½ cups	625 g/ 1 lb 6 oz/ 5½ cups	725 g/ 1 lb 10 oz/ 6½ cups
Ground mixed spice	5 ml/ 1 tsp/ 1 tsp	7.5 ml/ 1½ tsp/ 1½ tsp	12 ml/ 2½ tsp/ 2½ tsp	15 ml/ 1 tbsp/ 1 tbsp	18 ml/ 1¼ tbsp/ 1¼ tbsp	25 ml/ 1½ tbsp/ 1½ tbsp	30 ml/ 2 tbsp/ 2 tbsp	70 ml/ 3½ tbsp/ 3½ tbsp
Ground almonds	25 g/ 1 oz/ ¼ cup	40 g/ 1½ oz/ ⅓ cup	65 g/ 2½ oz/ ⅝ cup	125 g/ 4 oz/ 1¼ cups	150 g/ 5 oz/ 1⅜ cups	225 g/ 8 oz/ 2⅛ cups	275 g/ 10 oz/ 2⅜ cups	350 g/ 12 oz/ 3⅛ cups
Dark brown sugar	125 g/ 4 oz/ ¾ cup	150 g/ 5 oz/ 1 cup	200 g/ 7 oz/ 1⅜ cups	250 g/ 9 oz/ 1⅝ cups	350 g/ 12 oz/ 2⅜ cups	475 g/ 1 lb 1 oz/ 3⅛ cups	575 g/ 1¼ lb/ 3¾ cups	650 g/ 1 lb 7 oz/ 4½ cups
Butter, softened	125 g/ 4 oz/ ½ cup	150 g/ 5 oz/ ⅔ cup	200 g/ 7 oz/ 1 cup	250 g/ 9 oz/ 1¼ cups	350 g/ 12 oz/ 1½ cups	475 g/ 1 lb 1 oz/ 2⅛ cups	575 g/ 1¼ lb/ 2½ cups	650 g/ 1 lb 7 oz/ 3 cups
Black treacle (or molasses)	10 ml/ ½ tbsp/ ½ tbsp	15 ml/ 1 tbsp/ 1 tbsp	25 ml/ 1½ tbsp/ 1½ tbsp	30 ml/ 2 tbsp/ 2 tbsp	40 ml/ 2½ tbsp/ 2½ tbsp	45 ml/ 3 tbsp/ 3 tbsp	55 ml/ 3½ tbsp/ 3½ tbsp	60 ml/ 4 tbsp/ 4 tbsp
Eggs	2	3	4	5	6	7	8	10
Approx. Cooking Time	2¼–2½ hours	2½–2¾ hours	3–3½ hours	3¼–3¾ hours	3¾–4¼ hours	4–4½ hours	4½–5¼ hours	5¼–5¾ hours

1 *Preheat the oven to 170°C/325°F/Gas 3. Grease and line a deep cake tin (pan) (see Lining Cake Tins/Pans).*

2 *Sift flour and baking powder into a mixing bowl. Add sugar, margarine, eggs and milk. Mix together with a wooden spoon, then beat for 1–2 minutes until smooth and glossy. Alternatively, use an electric mixer and beat for 1 minute only.*





3 *Add any flavourings desired and mix until well blended.*

CHOICE OF FLAVOURINGS

The following amounts are for a 3-egg quantity cake. Increase the suggested flavourings to suit the quantities being made.

Cherry – 175 g/6 oz/1 scant cup glacé cherries, halved

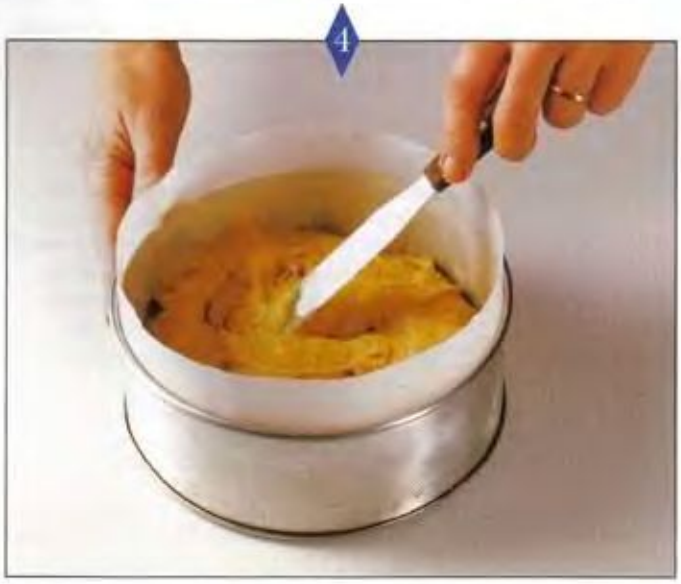
Citrus – replace milk with lemon, orange or lime juice and 5 ml/1 tsp/1 tsp of grated lemon, orange or lime rind

Coconut – 50 g/2 oz/1 cup desiccated (dry unsweetened shredded) coconut

Nuts – replace 125 g/4 oz/1 cup flour with ground almonds, hazelnuts, walnuts or pecan nuts

4 *Place the mixture into the prepared tin (pan) and spread evenly. Give the tin (pan) a sharp tap to remove any air pockets. Make a depression in the centre of the mixture to ensure a level surface.*

5 *Bake the cake in the centre of the oven. Follow the chart cooking times, according to the size of the cake. It is cooked when the cake springs back when lightly pressed in the centre.*



STORING

Leave the cake to cool in the tin (pan), then remove and cool completely on a wire rack. Wrap in plastic wrap or foil and store in a cool place until required.

Basic Recipes & Techniques

A quick mix sponge cake is light and fluffy; ideal for this springtime cake decorated with lemon butter icing and marzipan flowers.

Quick Mix Sponge Cake

This is a quick-and-easy reliable recipe for making everyday cakes in various sizes, shapes and flavours.

INGREDIENTS	2-EGG QUANTITY	3-EGG QUANTITY	4-EGG QUANTITY
• *Self-raising flour*	*125 g/4 oz/1 cup*	*175 g/6 oz/1½ cups*	*225 g/8 oz/2 cups*
• *Baking powder*	*5 ml/1 tsp/1 tsp*	*7.5 ml/1½ tsp/1½ tsp*	*10 ml/2 tsp/2 tsp*
• *Caster (superfine) sugar*	*125 g/4 oz/½ cup*	*175 g/6 oz/¾ cup*	*225 g/8 oz/1 cup*
• *Soft margarine*	*125 g/4 oz/½ cup*	*175 g/6 oz/¾ cup*	*225 g/8 oz/1 cup*
• *Eggs*	*2*	*3*	*4*

1 *Preheat the oven to 170°C/325°F/ Gas 3. Prepare the tin (pan) according to the recipe.*

2 *Sift the flour and baking powder into a bowl. Add sugar, margarine and eggs. Mix together with a wooden spoon, then beat for 1–2 minutes until the mixture is smooth and glossy.*

3 *Stir in chosen flavourings and beat until evenly blended.*

4 *Pour into prepared tin (pan), level the top and bake as required.*

CHOICE OF FLAVOURINGS

The following amounts are for a 2-egg quantity cake. Increase the suggested flavourings to suit the quantity being made.

Citrus – 10 ml/2 tsp/2 tsp finely grated orange, lemon or lime rind
Chocolate – add 15 ml/1 tbsp/1 tbsp cocoa blended with 15 ml/1 tbsp/ 1 tbsp boiling water, or 25 g/1 oz/ scant ¼ cup chocolate dots, melted
Coffee – 10 ml/2 tsp/2 tsp coffee granules blended with 5 ml/1 tsp/ 1 tsp boiling water
Nuts – replace 25 g/1 oz/2 tbsp flour with finely ground nuts

7 For toes, roll a size 1 ball of flesh paste to 1.5cm (5/8in) in length on to short pieces of 30-gauge wire. Tape three 'toes' together with 1/3 width tape, shorten a fourth toe and secure at the back. Bend the toes before drying and add paste to form the foot. Tape feet to the wires protruding from the body and cover with flesh paste. Blend, shape and texture. Paint the eyes and beak.

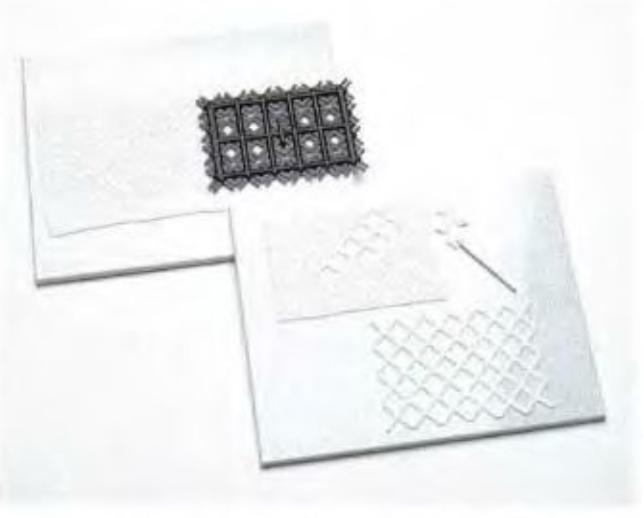
8 When attaching the dove (as here on top of the dovecote), position and secure it with the leg wires inserted into the roof. The feet can then be added and the toes can be curved so that they appear to be gripping on to the tiles. Blend extra paste to the feet to complete then, when dry, shade and paint the claws in grey. Extra support may be required if a solid paste body is used.

9 Take a 15 x 10 x 10cm (6 x 4 x 4in) block of polystyrene (styrofoam) and, using a 9cm (3 1/2in) circular cutter as a guide, trim the corners of the block with a serrated knife. Trim the edges, then smooth the surface with a small rolling pin to smooth. Place a strip of thin card 10cm (4in) wide around the form. Secure a 1cm (1/2in) disc to the centre top. Cut at an angle to form the roof shape.

10 Place the card template on the side of the styrofoam shape 1cm (1/2in) from the base and cut around to create an opening. Cover the total shape with a thin layer of sugarpaste and leave to firm. Roll and cut out grey paste 8 x 10cm (3 x 4in) and cut in from the corners about 3–4cm (1 1/4–1 1/2in). Use this to line the cavity in the dovecote. Place on the covered cake card.

11 Texture green sugarpaste with the taffeta pin, then cut a strip 36 x 10cm (14 x 4in). Mark with a ruler to represent wood. Brush the dovecote with water and place the paste around, joining neatly. Cut grey roof tiles using the rose petal cutter. When partly dry, attach in rows on the sloping surface. Make a finial for the top. Mix alcohol with green for the walls and silver for the roof.

12 The dovecote can be made from two 10cm (4in) cakes, 9cm (3in) deep, placed one on top of the other, if preferred. Avoid stretching the 'wood effect' paste. You may find it easier to turn the paste over on to a piece of soft foam and roll around the styrofoam shape. Brush the surface with water, place the covered styrofoam on to it, and roll the two together keeping the paste edge level with the base.



13 The dove and dovecote are used as a top feature for the wedding cake on page 83. A lattice decoration is placed around the side of the base cake – the instructions for this appear in step 2 on page 82. If the paste is too soft when removed from the board, leave for a few minutes to firm up before attaching to the cake.

USEFUL TIPS

- When making small doves, the bodies can be hand-modelled, but to achieve realistic wings and tail, it is better to use a mould. Roll out flower paste, not too thinly, and place between the two sides of the mould pieces, interlocking the studs, and then squeeze. Remove the paste and trim away the excess around the edges. Support while drying in a curved shape and then attach to the body.
- For large doves, the bodies can be made from solid paste, but sometimes it is necessary to use a filler so that the finished dove is not too heavy. This method is particularly suitable for the dove cake, where the dovecote and the dove could become a keepsake from the wedding.

White dove and clematis cake

This unusual two-tier cake features a gorgeous spray of purple Montana clematis and a dovecote with doves. This beautiful cake would be ideal for a summer garden wedding or celebration.

Cake and Decoration

- 35cm (14in) oval cake
- 15cm (6in) round cake
- 2.5kg (5½lb) mint green sugarpaste (rolled fondant)
- 45cm (18in) oval cake board
- purple ribbon to trim cake board
- white flower paste (gum paste)
- white vegetable fat (shortening)
- 15 large and 9 small Montana clematis flowers, 12 small and 16 large buds, and 8 small and 8 large clematis leaf sprays (see pages 128–131)
- doves and dovecote (see pages 78–81)

Special Equipment

- trellis cutter (PC)
- stand and tube for dovecote (C)
- large posy holder

1 Cover the cakes and board in mint green sugarpaste (rolled fondant). Trim the board with purple ribbon.

2 Roll out white flower paste (gum paste) through a pasta machine if preferred. Rub white fat (shortening) on the board and smooth the paste over. Rub the trellis cutter with white fat and press firmly on to the paste. Remove and continue lining up the cutter. Remove the small squares using a toothpick and trim the trellis to the size. Carefully remove from the board, to avoid stretching. Brush the back with edible glue and attach to the side of the cake, gently pressing with foam.

FINISHING TOUCHES

3 Position the stand and tube at the back of the cake. Tape the smaller sprays together to form a large spray of clematis with a central stem, and position in the posy holder. Arrange the trailing spray around the tube. Position the doves and dovecote on the stand.

Wire a long thin spray and trail around the tube to look like clematis growing up the pole.

Tape smaller clematis sprays together to form a large spray with a central stem. Position on the cake.

MODELLING TECHNIQUES AND TIPS

To make modelling paste, use a mixture of flower paste (gum paste) and sugarpaste (rolled fondant) in a 2:1 ratio, kneading together well.

For pale skin tones, add a touch of paprika or chestnut paste food colouring. For darker skin tones, add brown to the pale flesh and a tiny touch of green. For oriental skin tones, add tiny touches of brown, green and yellow to the pale flesh colour.

To clothe the figures, use flower paste coloured with food colourings, adding a touch of white vegetable fat (shortening). This will give flexibility and prevent the paste from drying out.

Keep a trace of vegetable fat on your hands when moulding, handling and rolling the paste to prevent sticking.

Use raw dried spaghetti to support the limbs and head. Providing the model is not intended for a small child, bamboo satay sticks or cocktail sticks (toothpicks) may be used as main supports for standing or balancing figures.

Edible glue is used for the seams and securing the clothing. For fixing the body parts together, use modelling paste softened with edible glue.

Head: Press a ball of modelling paste into the mould. Fold the excess paste around the back of the ball. Rock gently to remove. Insert raw, dried spaghetti into the neck.

Faces: Paint the faces using a no. 00000 brush and food colourings moistened with clear alcohol. Taper the lines using a touch and lift technique.

Hair: Use a mix of softened paste and edible glue, paddled on to the head; or, use a disc of paste, moulded on to the head and textured with curved lines using a ring cutter.

Body: Roll a ball of paste to a pear-shaped cone. Pinch at the base, indent and lift the shoulder line. Make holes to take the limb supports and head.

PROPORTIONS

While some liberties may be taken with character and comic figures, certain basic proportions need to be considered when modelling figures.

The easy way to determine body proportions is to first measure the length of the head. Use the following as a simple guide:

Small child: Torso – 2 x head length; legs – 2 x head length; arms – 2 x head length.

Woman: Torso – 2½ x head length; legs – 3 x head length; arms – 2½ x head length.

Man: Torso – 2¾ x head length; legs – 3½ x head length; arms – 2¾ x head length.

In an adult, the hand is generally three-quarters of the head length and the foot approximately a head length.

Legs: Roll the ball to a cone. Roll for the ankle and gently bend the foot over, placing the forefinger behind the ankle and pressing back to establish the heel.

Knee: Place the leg over the forefinger, hold two fingers slightly apart and gently roll in the knee. To define the angle behind the knee, roll between finger and thumb.

Shoes and feet: Mark the sole for shoes. For feet, define the toes under the foot and notch to

Legs: Roll the ball to a cone. Roll for the ankle and gently bend the foot over. Place the forefinger behind the ankle and press back to establish the heel.

Knee: Place the leg over the forefinger, hold two fingers slightly apart and gently roll in the knee. To define the angle behind the knee, roll between finger and thumb.

Shoes and feet: Mark the sole for shoes. For feet, define the toes under the foot and notch to separate the tips. Repeat on the front of the foot. Hollow the instep. Indent the nails.

Pinch the inner top thigh to a slight angle. Glue a short length of raw spaghetti into the leg or gently screw a cocktail stick up through the leg.

separate the tips. Repeat on the front of the foot. Hollow the instep. Indent the nails (see below).

Pinch the inner top thigh to a slight angle. Glue a short length of raw spaghetti into the leg or gently screw a cocktail stick up through the leg.

FACE PAINTING

Using a no. 00000 art brush and food colourings moistened with clear alcohol, work on the tip of your brush, using a light touch and lift movement. To achieve a matching left/right image, hold and paint the head upside down.

Paint the eye white. Brush a dark brown line on to the upper lid, flicking up at the end to give the first eyelash. Add one more short curved eyelash. Line the lower lid and the eyebrow.

Outline the iris with dark brown, the top third of the circle disappearing under the top eyelid.

Use grey/blue to fill in the eye colour. Add a dot of black for the pupil.

Outline the top and bottom lip with peachy-pink, then fill in the lip colour.

Add a tiny white dot at the same side of pupil, to indicate light reflection.

To make the head lighter, use a bought paper modelling ball in the centre of the paste.

Arms: Roll a ball into a cone. Roll the wrist and flatten the hand to an oval. Roll the elbow using the knee technique. Emphasise and sharpen the inner angle.

Hands: Cut a small right angle; cut to separate the thumb. Remove a sliver of paste, cut off the tip for the forefinger. Gently smooth the cut edges.

Mark the fingers on the inside of the hand. Notch to define the tips, then repeat on the back. Indent the nails using a toothpick or straw cut to an angle. Define creases with a knife.

Separate a finger and pose the hand in a natural position. Glue a length of spaghetti support into the upper inside of the arm.

Country wedding cake

An easy-to-decorate wedding cake, with country fresh motifs embossed and painted on to a border around the cake sides. This two-tier cake is finished with two charming bridal figures.

Cake and Decoration

- 15cm (6in) and 25cm (10in) round cakes
- apricot glaze
- 1.35kg (3lb) almond paste
- clear alcohol (gin or vodka)
- 2.25kg (5lb) sugarpaste (rolled fondant)
- 20cm (8in), 35cm (14in) and 41cm (16in) round cake boards
- 3.1m (10ft 1in) x 1.5cm (5/8in) white ribbon to trim cake board
- flower paste (gum paste): 175g (6oz) white, 115g (4oz) flesh, 25g (1oz) each of yellow, blue and pale grey
- mother-of-pearl dusting powder
- gooseberry green, red, blue, yellow, brown and black food colourings (SF)

Special Equipment

- silk veining stick (HP)
- taffeta rolling pin (HP)
- multiribbon cutter (FMM)
- endless straight frill cutter with fluted blade (OP)
- set nos. 6 and 7 embossers (HP)
- no. 00000 brush
- no. 1.5 piping tube (tip) (PME)
- young adult mould – special edition (HP)
- micro paper modelling ball (12mm) (HP)
- 4cm (1 1/2in) ring cutter
- small ejector cutter (FMM)
- templates (see page 193)
- mini stitch wheel (HP)
- set no. 5 micro embosser (HP)
- ceramic button stick (HP)

DECORATING THE CAKES

1 Brush the cakes with apricot glaze and cover with almond paste. When dry, brush with clear alcohol and cover with the sugarpaste (rolled fondant). Cover the cake boards with sugarpaste, then texture the edges with the silk veining stick. Trim the boards with ribbon.

2 **Trellis and fences:** For a wood effect, roll white flower paste (gum paste) both sides with the taffeta pin, then cut the pieces with the multiribbon cutter. Brush with mother-of-pearl dusting powder. Leave to dry, then assemble with royal icing.

Cut the trellis and fence pieces. Mark 'nails' with the no. 1.5 piping tube (tip). Dry flat, then assemble. Cut 12 flowers for a circlet for the hair.

Clowning around

This amazing acrobatic clown is full of character and movement, daringly balanced on one hand on a colourful draped and textured drum. A fun model to make you smile!

Cake and Decoration

- 15cm (6in) round cake
- apricot glaze
- 450g (1lb) almond paste
- clear alcohol (gin or vodka)
- 450g (1lb) white sugarpaste (rolled fondant)
- 20cm (8in) round cake board
- 450g (1lb) yellow sugarpaste
- small amount of yellow royal icing
- 1m (3ft) yellow ribbon 1.5cm (⅝in) wide to trim cake board
- 115g (4oz) pale flesh modelling paste
- white, black, red and grey paste food colourings for face (SF)
- 50g (2oz) flower paste (gum paste) each of orange, white, red, yellow, blue

Special Equipment

- taffeta rolling pin (HP)
- set no. 3 embosser (HP)
- no. 1.5 piping tube (tip) (PME)
- ceramic button stick (HP)
- miniature clown head mould (HP)
- paper modelling ball 12mm (HP)
- clay gun
- templates (see page 194)
- bamboo satay stick
- mini smocking pin (HP)
- mini stitch wheel (HP)
- set no. 1 embosser (HP)
- carnation cutters – small, medium and large
- silk veining stick (HP)

DRUM

1 Brush the cake with apricot glaze and cover with almond paste. When dry, brush with clear alcohol and cover with the white sugarpaste (rolled fondant). Cover the cake board with yellow sugarpaste. Texture with the taffeta rolling pin, then emboss the edge with the no. 3 embosser.

2 Lift the cake on to the board. Using the no. 1.5 tube (tip) and yellow royal icing, pipe a snail's trail around the base of the cake.

3 Roll the yellow sugarpaste (rolled fondant) to a circle,

Pipe the tassels on to the edge of the textured drape, following the sequence shown. Finish with buttons using the ceramic button stick.

seams of the shirt. Position the back of the waistcoat; bring the front over the shoulders to overlap and firmly secure the side seams.

18 Gloves: Roll into 2.5cm (1in) tapered cones, open the wide end of the cone for the gauntlet, taking out a 'V' shape on the edge. Follow the techniques for the hands, stitching along the fingers. Glue on to the ends of the arms.

19 Position the clown on the cake.

20 Collar: Cut one large, one medium and one small carnation shape. Dust with mother of pearl, then frill around the edges using the silk veining stick. Glue the large frill on to the shoulders, followed by the medium and small ones. Glue the head through the frills and into the body. Support until dry.

21 Tie and pocket: Drop tiny balls of red, blue and yellow paste on to the rolled white paste. Roll over once. Cut the two tie pieces, stitch, pleat and add the knot. Glue under the frill. For the pocket, stitch the top edge and glue into place.

22 Buttons: Drop tiny balls of paste on to the board, and gently press in the ceramic button stick. Glue on to the waistcoat, pocket and waistband.

PROFESSIONAL TIPS

- To allow the paste to drape naturally, dress the clown while he is upside down. The clothes should be loose, following the movement of the clown.
- For neat seams, first make the clothing off the model, then carefully slide the seamed garment on to the model.
- To ensure the paste does not adhere to the body and legs, dust the inside of the paste with cornflour (cornstarch) before making the seam.

Frill the collars with the silk veining stick, make a spotted tie, adding the second shape for the knot. Finish with a pocket and buttons.

Attach the collar frills, one at a time, to the clown. The clown's head is then attached to the body through the frills. Support the head until dry.

Authentic-looking buttons are made by impressing a ceramic button stick into tiny balls of paste. These buttons add a finishing touch to models.

Sewing basket

This novelty cake is wonderful for anyone who likes needlecraft; a knitting or patchwork theme could be made by adding different items for each hobby. The cake top could be made as a plaque to remove and keep as a memento.

Cake and Decoration

- 900g (2lb) cream/brown sugarpaste (rolled fondant)
- 23 x 34cm (9 x 13in) cake
- 32 x 42cm (12 x 16in) cake board covered with pink foil
- sugarpaste
- flower paste (gum paste)
- various food colourings
- super pearl lustre dust
- silver powder mixed with lemon extract
- gold food colouring

Special Equipment

- basket-weave roller (PME) or basket-weave embosser (PC)
- raw silk roller (HP)
- clay gun (ISAC)
- heart mould (CS)
- geometric set (FMM)
- scissor cutter, embroidery grid and doily B cutter (PC)
- size guide (C)
- grosgrain roller (ISAC)
- nos. 0, 00 and 9 piping tubes (tips)
- edible food pens
- push moulds (ISAC, C)
- multiribbon cutter (FMM)
- silicone moulds (CK)
- square cutters

COVERING THE CAKE

1 Colour 900g (2lb) sugarpaste (rolled fondant) with cream and brown food colourings for a basket colour. Roll into a sausage, then into a rectangle. Using the basket-weave roller or embosser, texture the paste. Cut to the size of each side of the cake and then attach, covering all four sides.

2 Roll out pink paste made from equal quantities of sugarpaste and flower paste (gum paste). Roll this thinly, then texture using the raw silk roller. Dust super pearl over the surface, then lay on top of the cake and ruche up to look like fabric. Trim off excess paste.

Roll out cream/brown sugarpaste (rolled fondant). Texture using a basket-weave roller or embosser and cut to the size of each side of the cake. Carefully attach to the cake sides. When doing this make the strip longer and wider than needed.

For the pink fabric basket top, roll out 50/50 sugarpaste and flower paste very thinly. Texture using a silk roller, dust with super pearl and attach to the cake. Use a clay gun for the rope.

Press paste into a heart mould. Roll out 50/50 sugarpaste and flower paste, then texture using a grid embosser. Cover the heart. Press doily cutter on to the paste, trim off the lace edge and attach.

Cut out cream discs and make holes using a piping tube. Use edible pens for writing. Texture pink paste with a grosgrain roller, cut a strip and wrap around a small pot. Once dry, assemble reels.

3 Roll basket-coloured covering paste into a long sausage the size of the barrel of the sugarcraft gun. Cut into sections the length of the gun and place into a plastic bag to stop drying. Place one length into the barrel and extrude paste using the large trefoil shape. When the plunger is about 2.5cm (1in) from the end, pull out, refill and continue. This will provide a double length piece of paste. Twist to create a rope and attach around the top of the cake, creating a mitre at each corner. Any joins or imperfect areas can be covered with ribbons or lace.

HEART PIN CUSHION

4 Fill the heart mould with sugarpaste, and remove. Roll out 50/50 sugarpaste and flower paste, and texture using the embroidery grid embosser. Brush edible glue over the heart shape and cover with the textured paste. Do this very carefully so as not to distort the design. Trim off excess paste and smooth around the edge. Roll out some flower paste, lay on to a board rubbed with white vegetable fat (shortening), and press doily B cutter on to the paste. Remove and trim off excess paste to leave just the frill. Attach around the edge of the heart shape using edible glue. Press in with the back of the dresden tool to create a scalloped edge. Make a small hole in the pin cushion for the needle.

SCISSORS, THIMBLE AND NEEDLES

5 Make these items using white flower paste. For scissors, roll out paste on a little shortening. Press the scissor cutter on to the paste. Carefully remove excess paste, lift the scissors off the board, and place on to the soft side of a celpad. Reshape if necessary and leave open or closed. Make the needle from a no. 2 ball of paste. Roll into a needle shape 4cm (1½in) in length. Use a modelling knife to make the eye in the top. Some needles can be cut in half to use in the pin cushion. Make the thimble in a mould (see page 14 on making moulds). Once dry, paint using silver powder mixed with lemon extract.

REELS/SPOOLS

6 Roll out cream flower paste and cut out using a round 3cm (1¼in) cutter. Cut a hole in the centre of the disc using a no. 9 piping tube (tip). For the thread, take colour of your choice made from 50/50 sugarpaste and flower paste. Roll out into a strip and roll the grosgrain roller over. Cut to a strip 3.5cm (1⅝in) wide – this is two large spacers on the roller – then cut to about 9.5cm (3¾in) long. Wrap loosely around a small powder container to dry, trimming off excess but leaving a slight overlap for strength. Dry for about 1 hour, then remove to dry the inside. Use food colour pens to write on the discs. Assemble using royal icing.

Press a scissor cutter on to flower paste. When dry, paint with silver. Make the thimble from a mould and the needle from a no. 2 ball of paste rolled into shape. Once dry, paint both silver.

BUTTONS

7 The buttons are all made from flower paste. For the basic buttons, cut out using various piping tubes and small cutters. The small holes are made using the fine ends of tubes. Paint shirt buttons to look like mother-of-pearl using super pearl dust mixed with clear alcohol, then paint a little brown on the edge. Suitable real buttons were used to make moulds from silicone plastique. Some of these were painted gold or brown to look like brass or wood. Push moulds were also used for silk French knot buttons, and small flowers and pansies looking like decorative buttons. Cut out the buckle using two different-sized square cutters. Form the centre from rolled paste. Once dry, paint gold.

Mould the assorted buttons from push moulds, silicone plastique moulds, and using cutters and piping tubes. Make the buckle using square cutters. These are made in colours to match the basket.

FINISHING TOUCHES

8 Make the ribbons using rollers, lace embossers and ribbon embossers. Drape into the basket while soft.

9 Start arranging items into the basket. Attach the dry items using royal icing for support. Pipe a dot design on to the pin cushion to look like cross stitch, and a lace edging piped with a no. 0 tube. Once the main items are in place, fill with ribbons, buttons and lace motifs. These items do not all need to be attached with icing as the rope edge will hold them. Place the needles in position and, using a no. 00 tube, pipe the threads.

Lace embossers, ribbon embossers and floral drape rollers are used for making different ribbons. Drape and position the various ribbons into the basket while still soft.

Cherry blossom celebration cake

The cherry season is one of the most beautiful times of the year and a very precious time for the Japanese. This fresh-looking royal iced cake is suitable for any celebration in the springtime.

Cake and Decoration

- 18cm (7in) square cake
- apricot glaze
- 800g (1¼lb) almond paste
- 30cm (12in) square cake board
- 1kg (2¼lb) pale green royal icing
- white royal icing coloured with green, pink and blue food colourings
- 1.5m 1.5cm (⅝in) wide green ribbon to trim cake board

Special Equipment

- templates (see page 196)
- nos. 0, 1 and 2 piping tubes (tips)
- greaseproof paper piping bags
- wax paper
- flower petal former

COATING THE CAKE

1 Brush the top of the cake with apricot glaze, then cover the cake top with almond paste.

2 Brush the two opposite sides of the cake with apricot glaze and cover with almond paste. Cover the other two sides of the cake with almond paste. Place the cake on the cake board and leave overnight to dry.

3 Coat the cake top with pale green royal icing. Allow to dry. Coat the two opposite sides of the cake with royal icing. Once they are dry, coat the remaining sides. Leave to dry.

Pipe the outline of the flower on wax paper. Run in alternate petals. Allow to dry. Fill the remaining petals and leave to dry.

Fishing creel basket cake

This amazing cake, so full of little details, makes a wonderful surprise for a fishing enthusiast. These detail items and the lid must be made and decorated in advance of baking the cakes.

CREEL LID

1 To make the creel lid, use the 23 x 38cm (9 x 15in) cardboard covered with wax paper (with the front marked where the cake corners will be rounded). Colour strong royal icing light brown using yellow, brown and avocado colourings. Using a no. 6 piping tube (tip) and brown icing, pipe two vertical lines before overpiping with a single horizontal line as shown to form the basket-weave pattern. Allow the lid to dry totally. Trim the lid with chocolate sugarpaste (rolled fondant), cut into strips, as accents. Prop the front edge of the lid 5cm (2in) higher than the back and hang the sugarpaste fastener from the front edge.

Practise piping the basket-weave design first if necessary. The straps are made from sugarpaste and the silver buckle from rice paper.

Cake and Decoration

- 23 x 38cm (9 x 15in) cardboard
- 3 egg white royal icing recipe for lid
- egg yellow, chocolate brown, avocado and black food colourings
- 1kg (2lb) brown or chocolate sugarpaste (rolled fondant) • 50g (2oz) red flower paste (gum paste) • 1kg (2lb) white flower paste • pink, green, copper, black, brown, blue, purple and avocado airbrush colours
- several large sheets rice (wafer) paper
- piping gel • miniature marshmallows
- 38 x 43cm (15 x 19in), 1cm (1/2in) plywood cake board • green florist foil
- five 28 x 38cm (11 x 15in) cakes
- 3kg (6lb) cream cheese buttercream icing (see page 187) • 27 x 37cm (10 1/2 x 14 1/2in) and two 25 x 35cm (10 x 14in) heavy cardboard rectangles
- 4 x 15cm (6in) stress-free rings with 9cm (3 1/2in) long legs (SFSS)
- 50g (2oz) red and 25g (1oz) orange gumdrops • flower paste corn
- silver and gold dusting powders

Special Equipment

- nos. 804 (Ateco) and 2, 6, 7 and 10 piping tubes (tips) • airbrush
- rectangular styrofoam • 11cm (4 3/8in), 9.5cm (3 3/4in), 4cm (1 1/2in) circle cutters
- PVC tubing • smocking or grooved pin
- 5 x 10cm (2 x 4in) 5 bead stacker

Made from red flower paste, these pliers are easy to make if you work in stages. They are moulded and painted for a realistic look.

Airbrush or paint the fish in any colours you like. They are dried over rolled-up paper towels to give them a rounded shape.

This fun assortment of fishing lures are made from rice (wafer) paper and flower paste, and can be decorated in all different colours.

NEEDLE-NOSE PLIERS AND FISH

2 Form 25g (1oz) red flower paste (gum paste) into a long sausage, with one end tapered. Flatten, then cut through to make handles using a knife. Detail with a celstick and dresden tool. Paint the black section with a mix of vodka and black colouring. Brush smudges on the handle with the food colouring and a cotton swab.

3 Hand-mould the head, tail and fin sections with sugarpaste as shown using the dresden/veining tool for the detail work. Use rolled-up paper towels under the body to give the rounded shape. Airbrush the pink, green, copper and brown colourings. Use black airbrush colouring for the dots and details, painted on with a fine brush. Alternatively, paint, then dust on the colours.

4 Airbrush rectangular strips of rice (wafer) paper with colours appropriate for the lures. Cut into slim triangular strips for the lure feathers. Mould the body from a pea-sized portion of flower paste, inserting the rice-paper fish hook and ring as shown. Apply piping gel diluted with water to attach layers of rice-paper triangles representing feathers. Allow to dry between layers. Paint detail markings and eyes with food colourings and dusting powders mixed with lemon extract.

LURES, FISHING HOOKS AND BUCKLES

5 Cut a 1cm (1/2in) strip of rice paper and slip it through vodka in a dish. Lay the wet strip on wax paper and blot with a paper towel. Roll tightly from one edge and stretch it lengthwise on another sheet of wax paper on top of polystyrene (styrofoam). Pin each end with a florist pin until the length desired. For the buckles, fishing hooks and rings, form while still damp using pins into the foam to stabilise and shape.

6 Make a round bobber from a 2cm (3/4in) ball of sugarpaste wrapped around miniature marshmallows. Place on a cocktail stick (toothpick) to dry. Add a tiny strip around the middle, a flat circle on one end and a

The addition of bought 'worm' gums adds to the fun of the cake, giving time for making and modelling the other items.

Although the lures are fiddly to make, the recipient of the cake will be thrilled with the assortment of sugar fishing equipment you have hand-crafted.

All the fishing accessories are made in advance of baking the cake. For an alternative design, make a closed-lid creel and surround the board with a few items.

Assemble two of the cake layers on the base boards with buttercream filling. Ice the top with buttercream. Insert two of the support rings with legs side by side. Repeat with the 25 x 35cm (10 x 14in) board covered with contact paper on both sides and two more layers. Insert two more support rings. Repeat with another covered board. Cut the remaining layer at an angle leaving 5cm (2in) of flat surface on the larger section. Stack those two pieces with the smaller piece on the bottom at the back and the larger piece on top. Round the front corners on all layers of the cake, leaving the back corners squared.

11 Coat the entire cake with buttercream. Leave overnight. Ice the cake on all sides, and the back 5cm (2in) flat section with buttercream icing the same colour as the royal icing lid. Ice the angled top area with chocolate brown icing. Apply sugarpaste trim strips and buckle trims to the cake, gluing in place with water. Pipe the same basket-weave pattern on the sides of the cake and the 5cm (2in) strips across the top back of the cake. Using a toothbrush and green/brown airbrush colour, splatter dots on the sides and lid. Airbrush with the same colour to mask any icing colour differences.

12 Place the flower paste corn and gumdrop salmon eggs into the stacker bead container. Use two sections for one support and the other three sections for the other support under the lid. Pipe a line of chocolate buttercream icing at the lid and creel join. Place the lid on the top, resting the back edge in the fresh icing. Make two hinges from flower paste. Mark the centre line for the hinge and, using a no. 10 tube, mark the screw placement. Mark the line across the screws. Glue between the top back and the lid for realistic placement.

13 Make a small rope and mark to resemble the hinge joint and glue to the top of the hinge. Paint gold or silver with dusting powder and lemon extract mixture. Add large pieces first, such as the fish and the reels. When dry, decorate the cake with the remaining items.

Rose buttercream wedding cake

Perfect for that spring or summer wedding, this stunning cake will add a touch of elegance to the special day. Roses complement the raspberries and create a unique touch to impress all the guests.

ROSES

1 Attach a piece of wax paper to a flower nail. Using a no. 12 piping tube (tip) and stiff consistency cream or pink buttercream icing, pipe a base in the shape of a cone. With a no. 104 petal tube, using the wide end down, pipe a single petal, wrapping it around the base. Continue with the next row of three petals. Hold the tube flatter as you pipe each row of petals.

2 Finish the roses with another row of five petals. Make 80 roses. Let the roses air-dry for 48 hours.

If you hold the piping tube flatter as you pipe each row of rose petals, the roses will look open and more full of life.

Cake and Decoration

- 1 recipe buttercream icing for roses (see page 186): 725g (1 1/2lb/3 cups) cream, 725g (1 1/2lb/3 cups) pink
- 1/2 recipe buttercream icing for stems and leaves: 115g (4oz/1/2 cup) avocado green, 115g (4oz/1/2 cup) light avocado green
- 80 sugar roses
- 450g (1lb) claret sugarpaste (rolled fondant), see step 4
- 70 moulded raspberries
- plum dusting powder
- 35cm (14in) round cake
- 25cm (10in) round cake
- 15cm (6in) round cake
- 5 recipes white buttercream icing for cakes and borders
- 45cm (18in) round cake board
- 28cm (11in) round cake board
- 18cm (7in) round cake board
- 4 stemmed glasses
- 2.25m (90in) 1mm (1/25in) wide ribbon
- silver cake base

Special Equipment

- flower nail
- nos. 3, 4, 6, 12,104 and 352 piping tubes (tips)
- raspberry mould
- paintbrush
- 15 dowel rods
- 18cm (7in) plexiglass circle

Heart in rolled buttercream

With its soft pastel shades, this beautiful elegant cake would make a perfect centrepiece for Valentine's Day, Mother's Day, a bridal shower or a birthday cake for that special someone.

Cake and Decoration

- 23cm (9in) heart-shaped cake
- 1 recipe rolled buttercream icing (see page 187)
- 28cm (11in) heart-shaped covered board
- decorative pink foil
- 4 1/2 cups royal icing (see page 186): 1 cup pink, 1/4 cup yellow, 3 cups white
- pink dusting powder
- 1/2 recipe buttercream icing (see page 186): 1/4 cup avocado green, 1/4 cup light avocado green, 2 cups white, 1/4 cup pink

Special Equipment

- 2 sheets 50cm (20in) square upholstery plastic
- 25 x 2.5cm (1in) wax paper squares
- flower nail
- 10 piping bags
- nos. 2, 3, 6, 101, 104, 352 and (PME) 43 piping tubes (tips)
- flower formers
- paintbrush

COVERING THE CAKE

1 To prepare the cake, cover it in the rolled buttercream icing, rolling out the icing between the sheets of plastic (see page 157). Cover the cake board in decorative pink foil. Place the cake on the heart-shaped board.

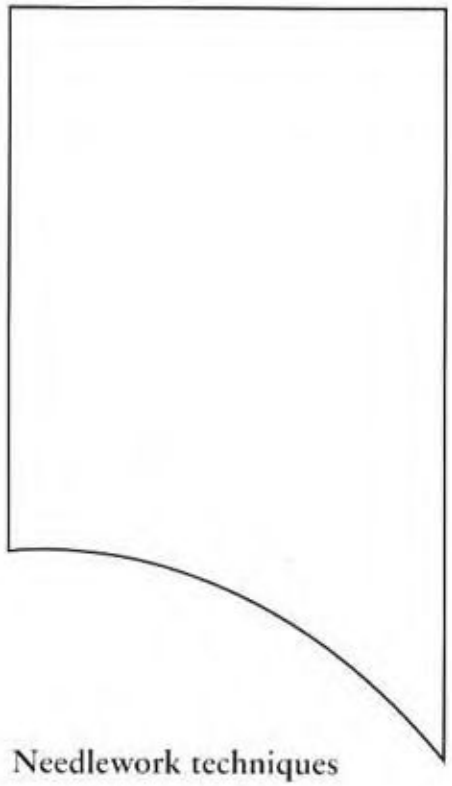
APPLE BLOSSOM

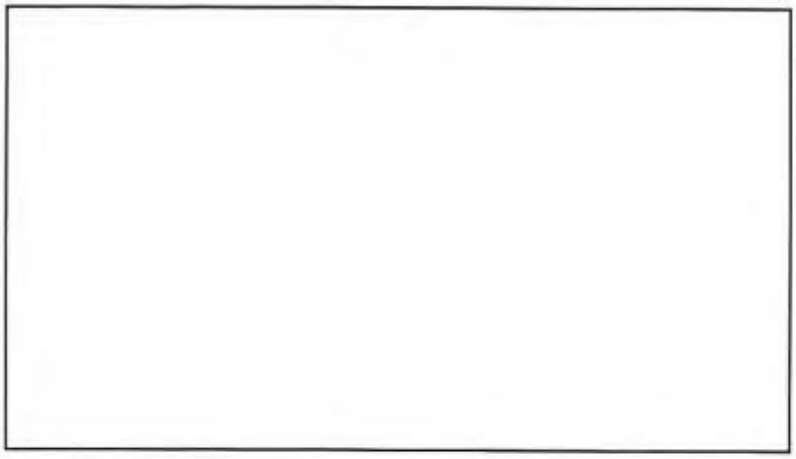
2 For each apple blossom, attach a piece of wax paper to the flower nail. With a piping bag fitted with a no. 101 piping tube (tip) and pink royal icing, pipe the first petal, holding the tube

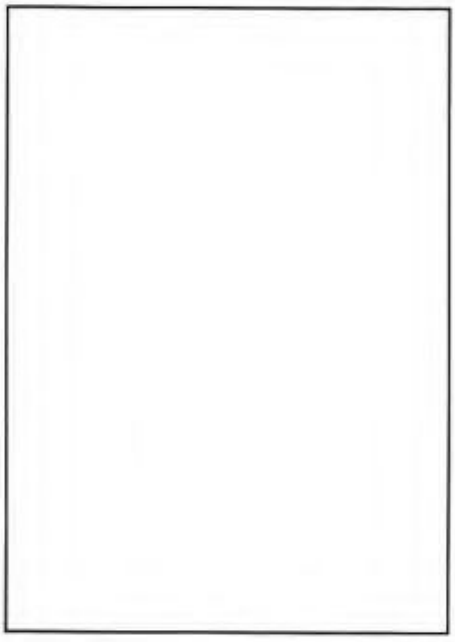
The apple blossom and primrose decorative piped flowers can be made in advance and stored until required.

Templates

Bow (page 53)







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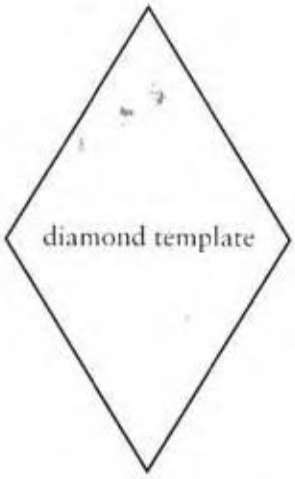
Needlework techniques (pages 102–7)



diamond template

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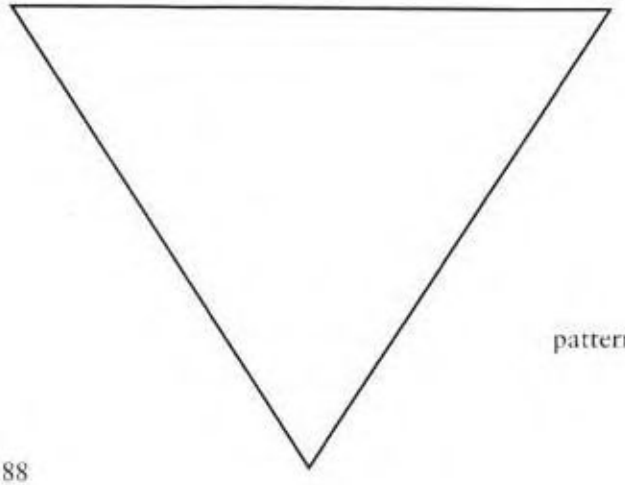
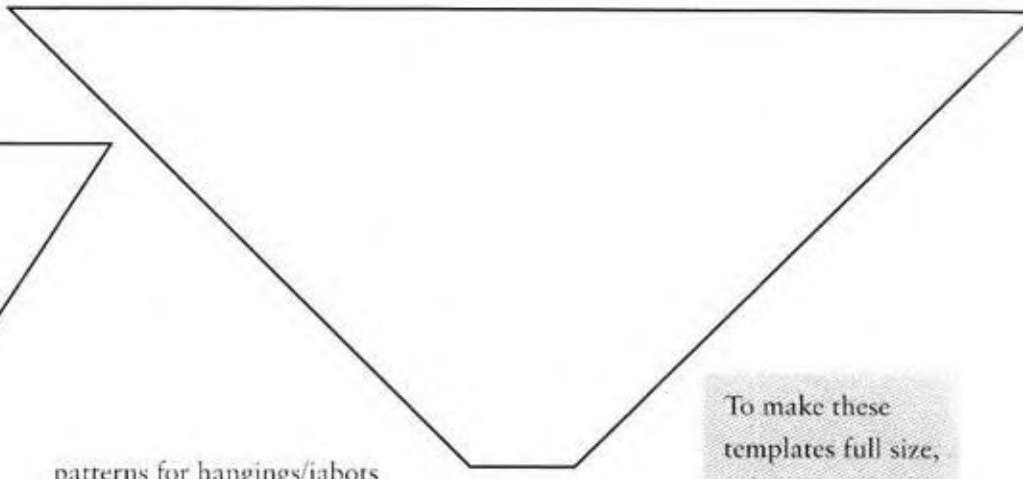
Fabric effect techniques (pages 50–55)





patterns for hangings/jabots

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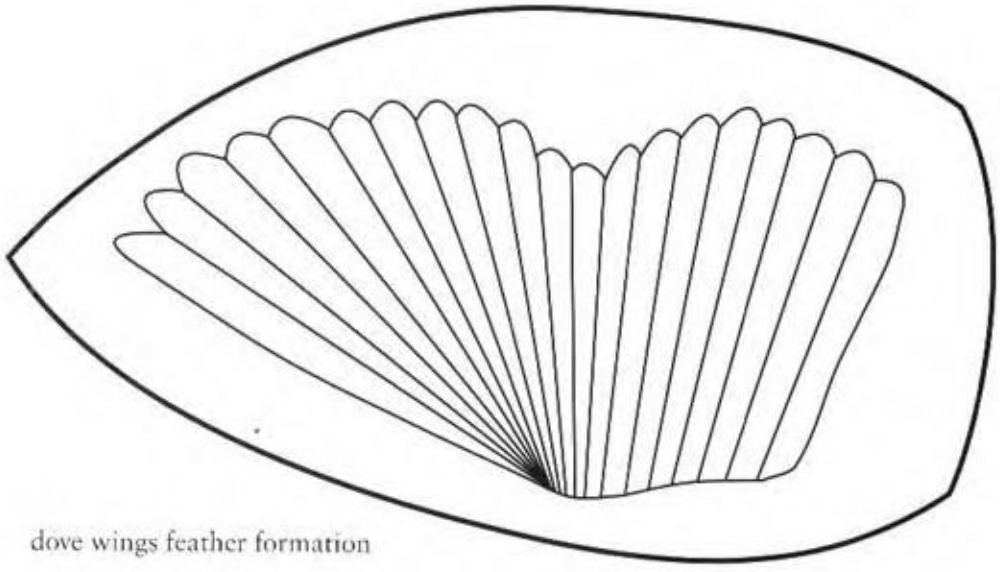
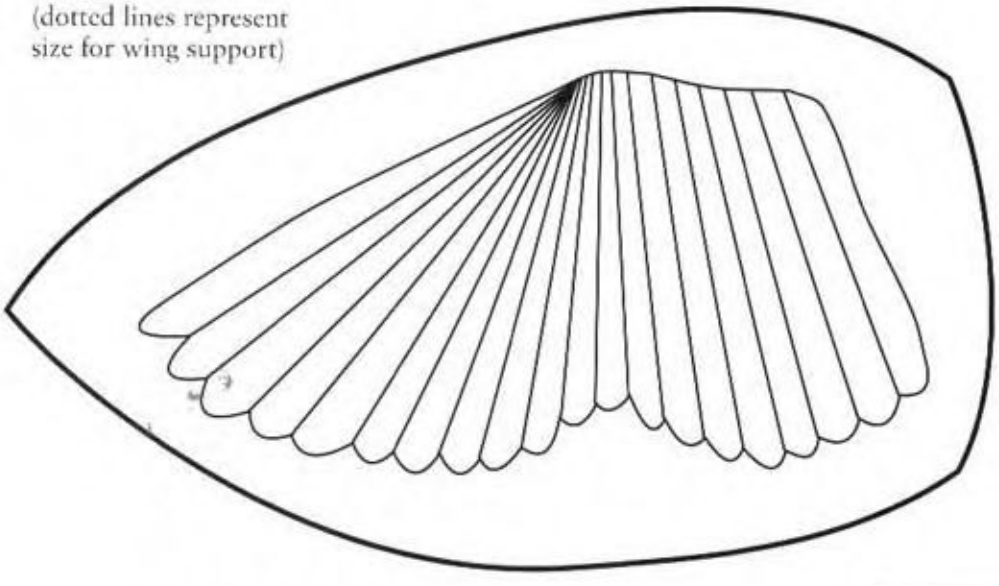
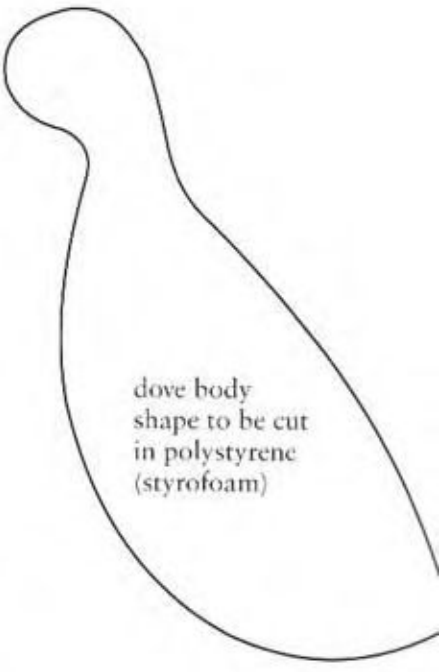
Dove and dovecote (pages 78–81)



dove wings feather formation

(dotted lines represent size for wing support)

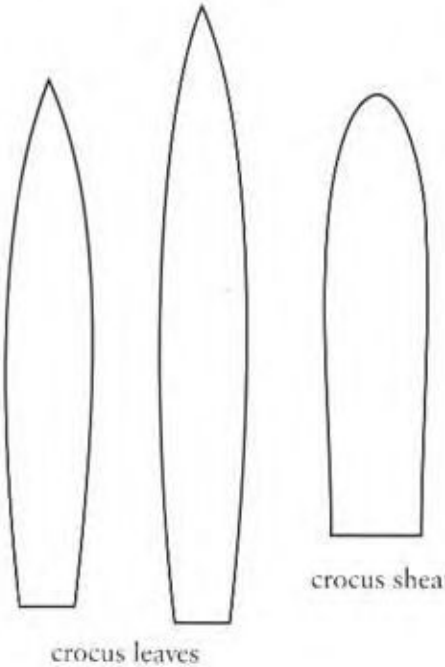




dove body shape to be cut in polystyrene (styrofoam)

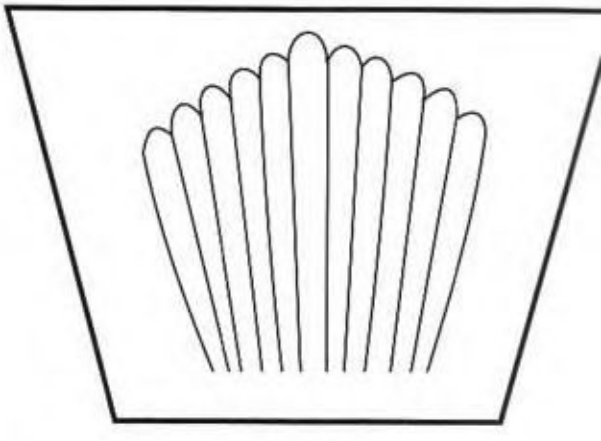
dovecote opening

Crocus pages (136–37)



crocus leaves

crocus sheath

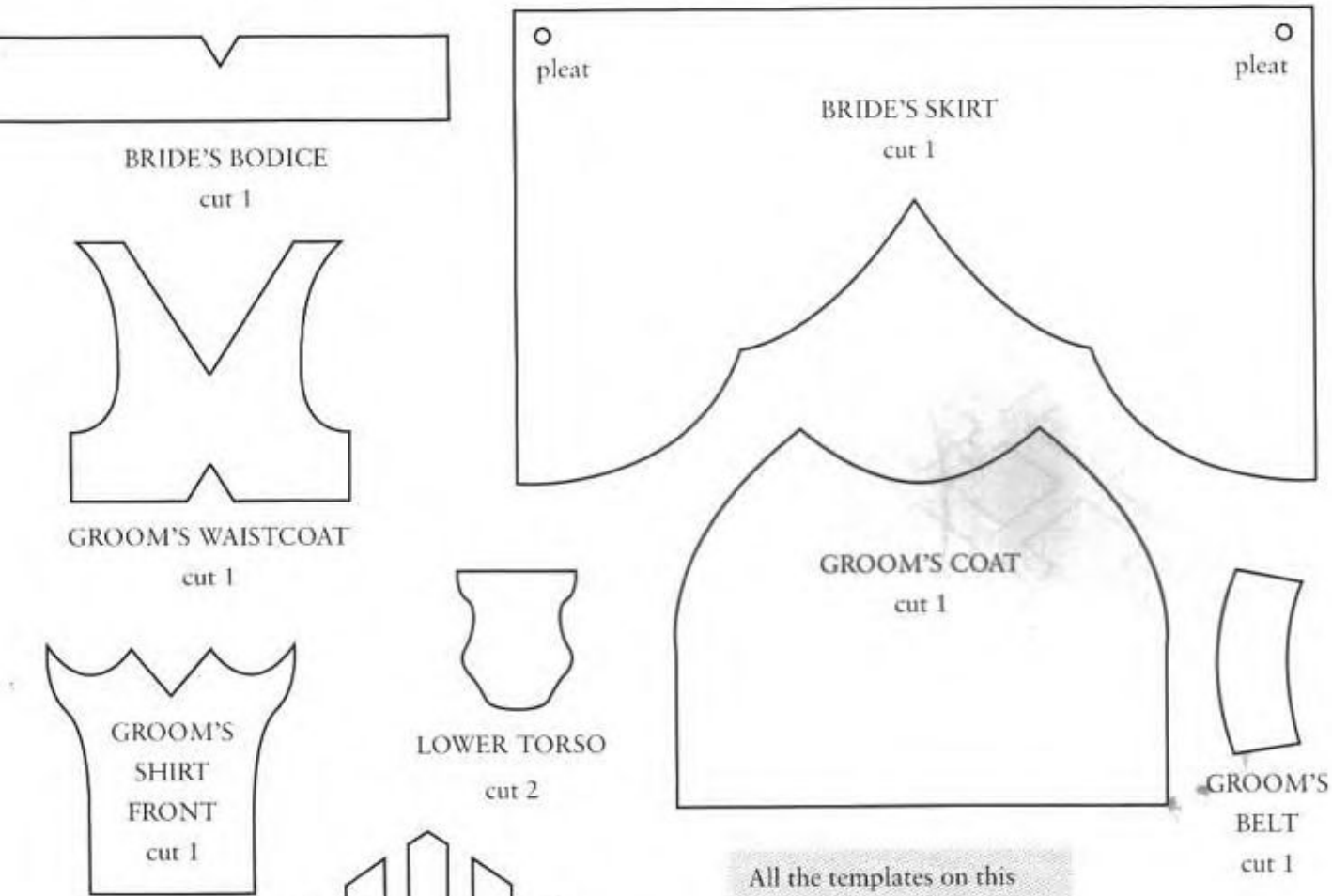


dove tail

(dotted line represents size of tail support)

All the templates on this page are shown actual size.

Country wedding cake (pages 88–91)



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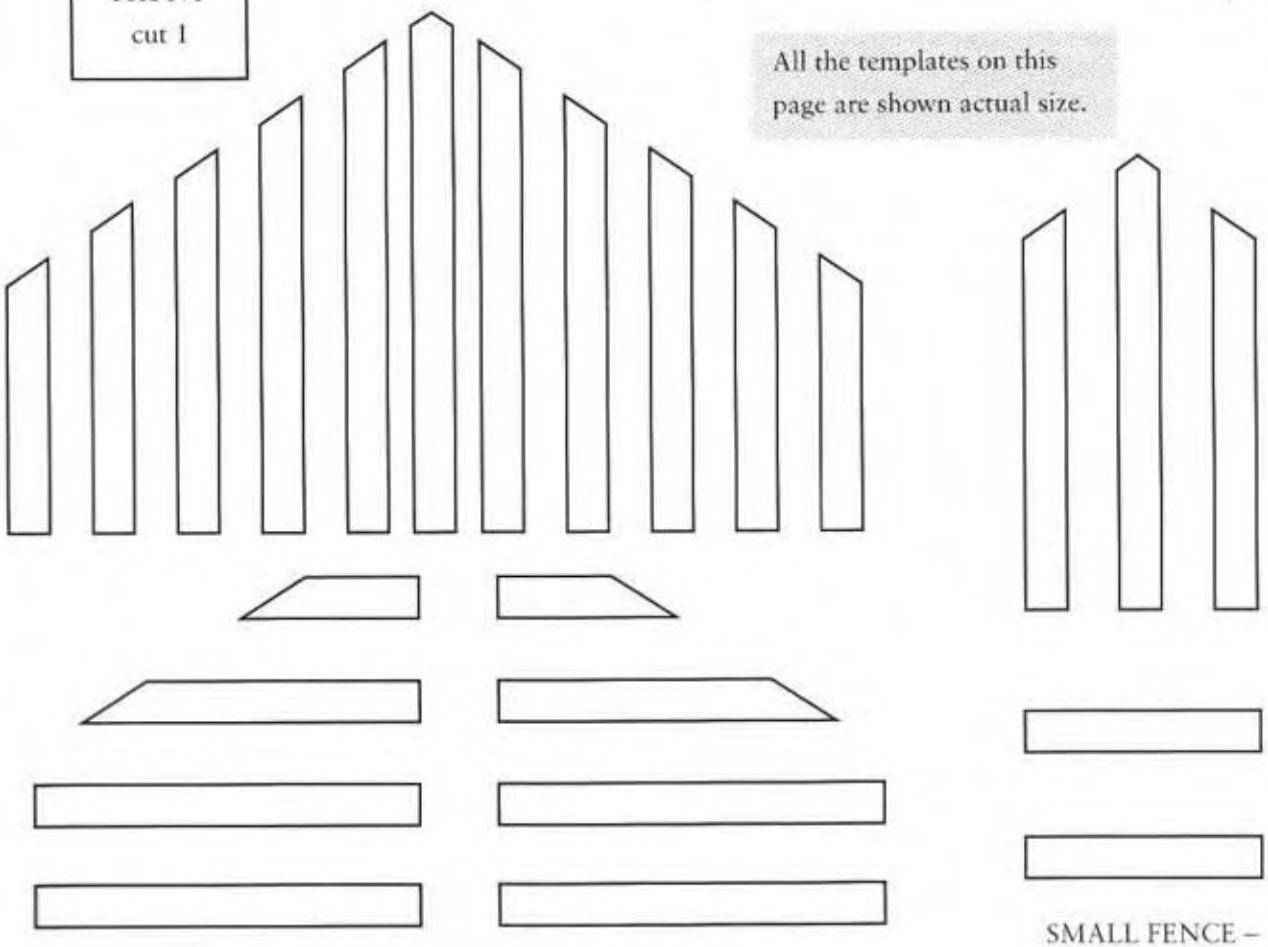
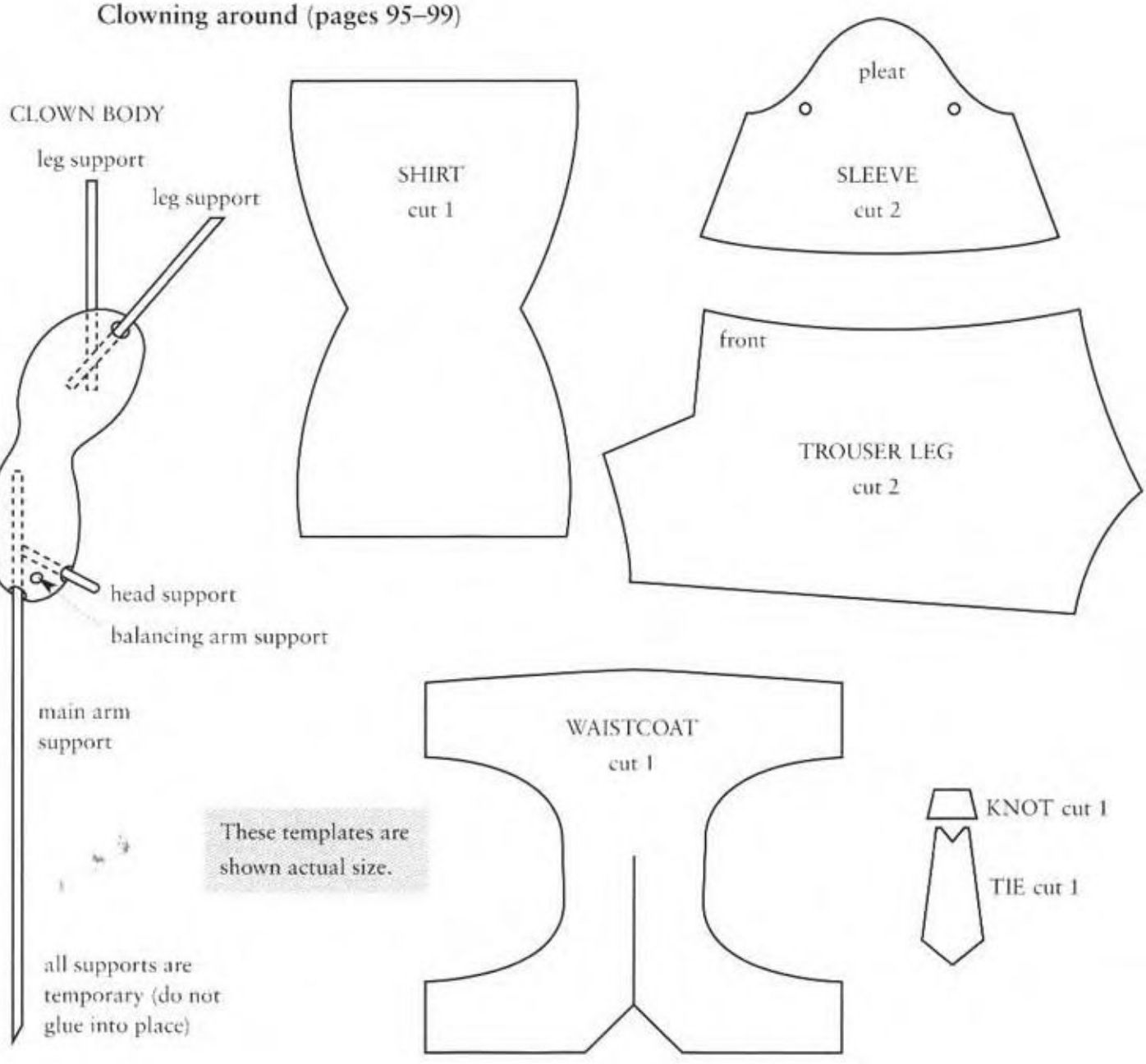


TRELLIS – VERTICALS AND HORIZONTALS
cut 1 of each to make one set

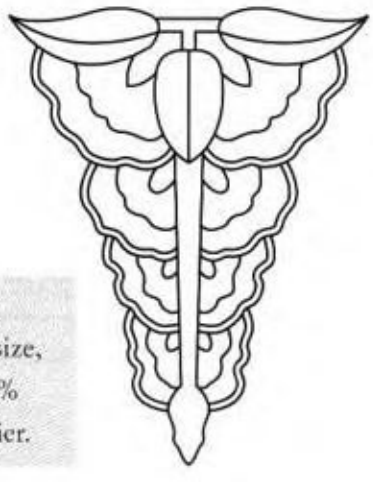
SMALL FENCE – VERTICALS AND HORIZONTALS
cut 8 sets

Clowning around (pages 95–99)



These templates are shown actual size.

Wisteria design (page 147)



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Hoshi-shippo design (page 146)